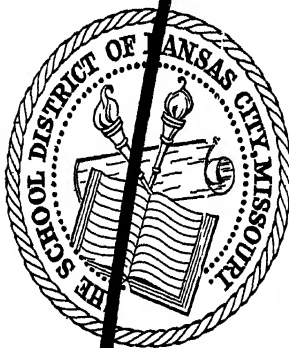


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EXTRACTS FROM THE REGISTERS
OF
THE STATIONERS' COMPANY

OF WORKS ENTERED FOR PUBLICATION
BETWEEN THE YEARS 1557 AND 1570.

WITH NOTES AND ILLUSTRATIONS

BY

J. PAYNE COLLIER, ESQ., F.S.A. AND F.R.S.L.



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P R E F A C E.

The Editor postpones, until a future occasion, a general Introduction to the series of volumes—for such it must necessarily be—the materials for which will mainly consist of extracts from the Registers of the Stationers' Company.¹ At present, he intends to say no more than is required, by way of explanation, of the portion of the work now presented to the Members of the Shakespeare Society.

It is fit, in the first place, that he should return his thanks to the Master, Wardens, and Court of Assistants, for the facilities so liberally afforded to him; to the Messrs. Greenhill, for most ready and patient assistance during many visits to Stationers' Hall; and to Mr. Joshua W. Butterworth, F.S.A.,

¹ The present selection excludes only early dissertations upon medical and other sciences, old divinity, and such chronicles, and other works, as are well known in the various extant editions. All that relates to popular poetry and prose, plays, tracts, voyages, travels, and lighter literature, has been carefully preserved. In some instances, the entries appear to have been made by the stationer in anticipation of the printing of a work, and in others just anterior to its publication; but this is a point the Editor reserves for future discussion.

for the permission he was kind enough to obtain, that the Editor might make unrestricted use of such invaluable documents.

They are invaluable, because they contain the most curious and authentic record of the state and progress of letters during several reigns, commencing just anterior to the accession of Queen Elizabeth. There may be people who are disposed to underrate the importance of such information: some of the productions have indeed come down to us, but they are comparatively few; and, in regard to popular and ephemeral literature, nothing can well be more imperfect than our knowledge derived from such pieces as have been preserved. It will be obvious, from our earlier pages, that hundreds of ballads and broadsides, to say nothing of tracts and chap-books, have been lost, all of them interesting, with a view to the state of opinions, feelings, manners, and customs, among the great body of the nation. Perhaps not one in fifty of these has been mentioned by any historian of our early typography; and even an industrious and learned man like Herbert (whom Dibdin implicitly follows, without the slightest examination of his own in this respect) constantly dismisses his account of an early printer by the general and most disappointing intelligence, that, besides the works of greater bulk and consequence enumerated, he published "many ballads and broadsides," the titles and subjects of which are not even hinted at. The titles of all such as appeared in the interval, and were entered at Stationers' Hall between 1557 and

1570, will be found accurately transcribed in what follows. We have added an elaborate Index to them, as well as to some of the productions noticed in our illustrations.

Those illustrations, for greater convenience, are appended between brackets to the entries seeming to require them: it would have been easy to have made them more numerous and more enlarged, but the purpose of the Editor was to give no more than was required, and to communicate what he had to say in as succinct a form as would be intelligible. Some readers may complain of deficiency in this respect; and, on the other hand, it is very possible that others may be possessed of information, not within the reach of the Editor, and which he would have been very glad to supply. All he can say is, that he has spent at least thirty years in bibliographical pursuits, and, if he want knowledge upon any particular point of the kind, (a deficiency he has often had reason to regret) it has not arisen from unwillingness to acquire it.

Among the illustrations, following the entries, will be observed not a few ballads, which have never been re-published in modern times, which, no doubt, once existed in print, but which have been lost, and are now only known from transcripts. Most of these have been derived from the Editor's own sources, particularly from a volume belonging to him in a handwriting of the time of James I.; but others have been obtained from manuscripts, of various dates, preserved in the British Museum. They will be found to add

materially to the attractiveness of the volume, and by their poetry, humour, and spirit, to relieve the dryness of the details into which elsewhere it has been necessary to enter. They are all, more or less, characteristic of the times when they originally appeared; and, until the Editor met with the titles of some of them in the Registers of the Stationers' Company, it was impossible to assign them with confidence to any particular period: by this means, the dates of most are approximately ascertained, and they form important links in the imperfect series of our national productions of this class.

The Editor has by no means extracted all that the manuscript in his hands would furnish; but he was not at all sure how much matter of the sort would be acceptable to the reader. Not one of these ballads has been included in any assemblage, from the days of Deloney and Johnson, (who first collected in small volumes their own productions, or those of others, written for street-vociferators) to our own; so that this part of the work will at least have the merit of novelty and originality.¹

¹ Unless, indeed, we are to consider our most ancient poetical miscellanies, such as Tottell's, of 1557, "The Paradise of Dainty Devices," of 1576, "The Handful of Pleasant Delights," of 1584, &c., as republications of scattered broadsides. Of this fact some evidence, though by no means conclusive, is afforded in the following pages, which record the separate appearance (perhaps even then re-impressions) of poems in the three miscellanies we have named, as well as in several others. This of itself is quite a new fact, established by the Registers of which we have been permitted to make use. We never knew, until now, that the poem of "The aged Lover renounceth Love," of which Shakespeare makes the Gravedigger in "Hamlet" sing appropriate portions, was especially recom-

The titles of hundreds of such pieces will be noticed in the ensuing pages; and those who go through the series with an eye to history, to the progress of events, and to the changes of opinion, will be convinced that, had such productions remained to us, and had we possessed no other sources of knowledge, it would not have been difficult to have compiled, from them only, a more accurate and faithful narrative, in many respects, than has been furnished by the most painstaking and conscientious of our chroniclers. It will be seen that scarcely a public incident occurred during the first twelve years of the reign of Elizabeth that was not in this way reflected upon the mirror of the popular mind: that mirror, from the rudeness of the material, might now and then distort details, but it preserved general outlines, and even the distortions are often of value in ascertaining the immediate impression produced upon the great body of the subjects of the kingdom by the proceedings of the government.

Nothing can prove more decisively the vast abundance of such once-existing materials than the volume now in the hands of the Members of the Shakespeare Society. Comparatively few of these, as already observed, have survived, but even of those that have come down to us less use can be made than is on all accounts desirable; and the three folios of Roxburghe

mended to our great dramatist by the circumstance that it was a popular ditty, printed and reprinted in the shape of a broadside, and no doubt sung in his day in the open streets to a well-known tune.

Ballads have now been some years in the British Museum, without the slightest attempt at classification as to subjects, or arrangement as to dates. For this purpose, the Stationers' Registers will afford useful and authentic information; and there is not the slightest doubt that many of the ballads were originally published long before they came from the press in any extant editions.

EXTRACTS FROM THE REGISTERS

OF

THE STATIONERS' COMPANY.

THE ENTRYNGE OF ALL SUCHE COPYES AS BE LYCENSED TO BE
 PRYNTED BY THE M^r AND WARDYNS OF THE MYSTERY OF
 STACIONERS, AS FOLOWETHE, THAT YS TO SAYE :—

To Willm pekerynge a ballett called a Ryse and wake iiij^d. 1557-8.

[Probably this is the same ballad as that subsequently licensed under the title of "Awake and arise." On p. 103 will be found entered by Pickering, in September, 1564, a ballad called, "Awake, awake, O thou man mortal!" which was most likely different from the above. We shall have occasion hereafter to advert again to a ballad entitled "Awake and arise," which is extant.]

To Mr. John Wally these bokes, called Welthe and helthe ; the treatise of the Frere and the boye ; stans puer ad mensam ; a nother, youghte, charyte and humylyte ; an a. b. c. for chel-dren, in englishe, w^t syllables ; also a boke called an hundreth mery tayles..... ij^a.

[The first item in this entry is important, if only because it confirms Coxeter in his assertion of the existence of an old interlude called "Wealth and Health, full of sport and pastime," which, he adds, was

1557-8. printed in 8vo. in black letter, and without date: he even gives the names of the characters, and they are exactly such as belong to dramas of the time; so that there is no doubt he once saw it. (Biogr. Dram., ii., 328.) The "treatise of the Friar and the Boy" was, of course, a reprint by Walley of Wynkyn de Wordes' edition—"Here begynneth a mery Geste of the Frere and the Boye,"—inserted by Ritson in his "Pieces of Ancient Popular Poetry," 1791, p. 35. In the introduction to it he makes no mention of any entry to, or impression by, Walley; but he cites one without date by a later printer, Edward Allde, entitled, not a "treatise," but, like Wynkyn de Worde's, a "jest"—"Here beginneth a mery Jest of the Frier and the Boy"—of which there is a copy in the Bodleian Library (Brit. Bibl., i. 63). For a notice of a curious MS. copy, see Sir F. Madden's "Syr Gawayne," introd., lxi. On p. lxiv. the learned editor speaks of a piece called "Jack and his Stepdame" as the same poem: this must be the production noticed by Ritson, "The Chylde and his Stepdame," which he maintains is "a most vulgar and corrupted copy" of "the Friar and the Boy." *Stans puer ad mensam* was either a reprint of Sulpitius Verulanus's work, "*De moribus puerorum ad mensam servandis*," which had come from the presses of Caxton and Wynkyn de Worde in Lydgate's translation (Dibdin's Ames, i., 306, ii., 221), or, it was Hugh Rodes's "Boke of nurture for men servantes and chyl dren, with *Stans puer ad mensam*," which had been printed not very long before, but without date, by Thomas Petit. "Youth, Charity, and Humility" can be no other than "The Interlude of Youth," in which, among other characters, Youth, Charity, and Humility figure, and of which copies from the presses of Walley and William Copland are known (Hist. Engl. Dram. Poetry and the Stage, ii., 312). There was a third edition of the same performance by a third printer, of which only a fragment remains, (see Rev. S. R. Maitland's "List of Early Printed Books at Lambeth," 1843, p. 309.) The "a. b. c. for children, in English, with syllables," was, from its title, a mere spelling-book, and has been lost. The "Hundred Merry Tales" must have been an, elsewhere unrecorded, edition of Rastell's "A C. mery Talys," of which only a defective copy has reached our time, reprinted in 1815, with two other works of a similar character, under the title of "Shakespeare's Jest Book," on the strength of the mention of it in "Much Ado About Nothing," act. ii., sc. 1. It is a collection of remarkably pleasant stories, and it was one

of the books in Captain Cox's library, according to Langham in his 1557-8. Letter from Kenilworth, printed without date, but about 1575.]

To John Kyng these bokes folowyng, called a nose gaye ; the scole howse of women ; and also a sacke full of newes xij^d.

[No work with the title of "The Nosegay" is extant, that we are aware of, unless it be the earliest poem in Clement Robinson's "Handful of Pleasant Delights," 1584, which seems to have been, in part at least, a collection of previously printed broadsides. "The School-house of Women" was originally printed by Thomas Petit in 1541: Kyng's reprint, here entered and printed with the date of 1560, has the following colophon, which we quote, because it is no where given.—"Imprinted at London, in Paules Church yearde at the sygne of the Sonne by John Kyng." Mr. Utterson republished this humorous tract in his "Select Pieces of Early Popular Poetry," 1817, ii., 51, from an impression by John Alde in 1572. Hitherto it has been always treated as an anonymous work; but if bibliographers had looked at Edward Gosynhill's "Prayse of all Women, called Mulierum Pean," (also reprinted by Kyng, without date, from H. Mydylton's undated edition) they would have seen at once that he wrote it. Gosynhill feigns a vision of ladies, while he is asleep—

"Awake, they sayde; slepe nat so fast :

 Consyder our grefe, and how we be blamed;

And all by a boke that lately is past,

 Whyche, by report, *by the[e] was fyrst framed,*

The Scolle of Women, none auctour named :

In prynte it is passed, lewdely compyled,

All woman wherby be sore revyled."

This quotation puts an end to all doubt on the point. "A Sackfull of News" may have been a play, the performance of which was prevented on the 5th of September, 1557, (Hist. Engl. Dram. Poetry and the Stage, i., 162) and which is spoken of in Edward Hake's remarkable work, "Newes out of Powles Churchyarde," 1579; or it may have been a jest-book, of which we believe the only extant edition is dated as late as 1673, and bears the following title—"The Sack-full of Newes. London, Printed by Andrew Clark, and are to be sold by Thomas Passenger, at the Three Bibles upon London Bridge. 1673." 8vo., B. L. It is evi-

1557-8. dently more than a century older, and Captain Cox in 1575 had a copy of it, according to Langham.]

To Mr. John Wallye and Mrs. Toye these ballettes folowynge, that is to saye:—

Women beste whan they be at reste.

[We shall hereafter find that this ballad, or one with the same title, was licensed to another printer, who might, with Walley and the widow Toy, have an interest in it. See p. 23.]

I will have a wydow yf ever I marye.
The daye of the Lorde ys at hande.
A ballett of thomalin.

[Meaning, probably, "Tom a' Lin," quoted in a drama by W. Wager, called "The longer thou livest the more Fool thou art," to which, as well as to the ballad, it will be necessary again to advert.]

Be twene a Ryche farmer and his doughter.
A ballett of the talke betwene ij. maydes.
The murnynge of Edward Duke of Buckyngham.

[Sackville's (Earl of Dorset) poem, in the second part of "The Mirror of Magistrates," was "The complaynt of Henry Duke of Buckingham." Edward Stafford, Duke of Buckingham, was beheaded in 1521. In MSS. Addit., No. 15,225, in the British Museum, is a historical ballad on the same incidents as Sackville's poem, and relating mainly to the betrayal of Henry Duke of Buckingham by his servant Bannister. It opens with the following stanzas.

"The noble peere, while he lived heere,
The worthie Duke of Buckingham,
Whoe florisht in king Edward's raigne,
The fourth king of that name;

Which did in service keepe a man
Of meane and low degree,
Which of a child he had brought up,
From base to dignitie."

The reader, after this specimen, will hardly regret the omission of the rest.]

A mayde that wolde mary w^t a servynge man.

1557-8.

[This capital ballad by Thomas Emley, whose name is at the end of it, has been reprinted, in "Old Ballads from Early Printed Copies," 1840, p. 21, from the broadside which was "Imprinted at London in foster lane by Jhon Waley," to whom (and Mrs. Toy) it is above licensed. Emley is not ascertained to have written any thing else, which is much to be regretted.]

Whan Raging love.

[Most likely the poem in Lord Surrey's and Sir Thomas Wyatt's "Songes and Sonnettes," printed by R. Tottell in 1557, and usually known as Tottell's Miscellany, beginning—

"When raging love, with extreme paine,
Most cruelly distrains my hart:" &c.

It was, no doubt, often reprinted, and the tune became popular: in Clement Robinson's "Handful of Pleasant Delights," 1584, is a piece "to the tune of Raging Love." The ballad in the entry may, however, have been a different production; and we have before us a MS. of the time of James I., (we shall often have occasion to quote it) which contains various pieces of the kind, some of them much older than the date when they were transcribed: one of them is a ballad beginning—

"When raging love with fierce assaute."

This may possibly have been the production entered by Walley and Mrs. Toy, and, as it has considerable merit, and is not found elsewhere, we do not hesitate to subjoin it.

BEAUTIES FORTE.

"When raging Love, with fierce assaute,
Strikes at fayre Beauties gate,
What army hath she to resist,
And keepe her court and state?"

She calleth first on Chastitie
To lend her helpe in tyme,
And Prudens no lesse summons she,
To meete her foe so bryme.

And femall Corage she alwaye
Doth bring unto the wall,

1557-8.

To blow the trumpe in her dismaye,
Fearing her forte may fall.

On force of wordes she much relyes,
Her foe without to keepe,
And parlyeth with her two bright eies,
When they her dyke wolde leape.

Yet natheles the more she strives,
The lesse she keepes him out,
For she hath traitors in her campe
That keepe her still in doubt.

The first and worst of these, the Fleshe,
Then woman's Vanitie,
That still is caught within the meshe
Of gylefull Flatterie.

These traitors ope the gate at length,
And in, with sworde in hand,
Cometh raging Love, and all her strength
Noe longer can withstand.

Prudence and Chastitie both two
Submitt unto the foe,
And female Corage nought can do,
But downe her walles must goe.

She needes must yeld her castle stronge,
And Love triumphes once more :
Tis onely what the boye hath donne
A thowsand tymes before.

None maie resist his mighty powre,
And though a boy, and blinde,
He knowes to choose a happie howre,
When maydens must be kinde."

The allegory is extremely well sustained, and the ballad must have been written by no inferior hand. It would be vain now to attempt to ascertain the authorship.]

Who lyve so mery and make such sporte, as thay that be of the 1557-8.
pooreste sorte.

[The clerk who made the entries in the Stationers' Register never condescended to know prose from verse: he only wrote "right on." This ballad, with the title slightly altered, will occur again.]

An Epytaphe upon the death of Kyng Edward the Sixte.

[Thomas Churchyard, a poet who continued to write from the reign of Edward VI. to that of James I., published "An Epitaph on Edward VI.;" and this may be the production above entered; but it was more probably "An Epitaph upon the death of Kyng Edward," of which an anonymous broadside is extant—"Imprinted at London in Holburne nere the Conдите at the signe of the Sarsins head, by John Charlewood and John Tysdale." Possibly, Walley and Mrs. Toy parted with their property in it.]

A ballett of good wyves.

A ballett of the lover and the byrde.

["The Contraverse bytwene a Lover and a Jaye," by Thomas Feylde, was originally printed by Wynkyn de Worde, without date, 4to. It seems most likely that this "ballad of the Lover and the Bird" was a broadside formed out of the 4to. tract. Dibdin, who mistakenly asserts that Thomas Feylde had escaped Ritson, (see *Bibl. Poet.*, 55) was not aware that Wynkyn de Worde printed *two* editions of the "Lover and the Jay," which of course is not to be confounded with "The Churl and the Bird," also from Wynkyn de Worde's press, and one of Captain Cox's books.]

Tomorrow shalbe my fathers wake.

Of the Rycheman and poore lazarus.

A ballytt made by nycholas baltroppe.

[It is in the library of the Society of Antiquaries, with the following title; "A newe balade made by Nicholas Balthorp, which suffered in Calys the xv daie of Marche, M.D.L.:" it was "Imprinted at London, in Foster lane, by Jhon Waley," and is certainly one of the oldest dated broadsides in verse remaining to us. To show how the most careful editors may blunder, we may mention that Ritson, after giving the title, as

1557-8. above, adds—"He seems to be the same with Nycholas Baltroppe, who wrote 'A ballyt of mode,' licensed to John Wallye and mistress Toye, in 1557." We cannot suppose that Ritson saw the entry himself, and misread the words, "A ballytt made," "*A ballyt of mode*;" but it is strange that a man of Ritson's knowledge and acuteness should have thought that the word "mode" was, at that date, ever employed in such a sense.—See Bibl. Poet., 124.]

A ballett of Wakefylde and a grene.

[Of course, the old ballad beginning—

"In Wakefield there lives a jolly pinder,

In Wakefield, all on a green," &c.

printed in Ritson's "Robin Hood," ii., 16. It was so popular, that it is twice alluded to by Shakespeare—in his "Henry IV., Part II.," act v., sc. 3, and in his "Merry Wives of Windsor," act i., sc. 1. It is also quoted in Munday's and Chettle's "Downfall" and "Death of Robert Earl of Huntingdon," 1601. See the reprint of these two excellent dramas in a supplementary volume to "Dodsley's Old Plays," 8vo., 1828.]

A ballett of a mylner.

[There are several old ballads respecting millers, which may be meant by the preceding entry. In 1564, W. Pickering had a license for "A Miller I am;" and Richard Jones printed the "Miller of Abingdon," without date, but certainly later. Wood (Ath. Oxon., i., 170, edit. Bliss) assigns this humorous production to Dr. Andrew Borde, on the authority of Thomas Newton, of Chester, who wrote Borde's name on a copy of it. In Thomas Deloney's "Strange Histories," 1607, an old tune of "A Miller would a wooing ride" is mentioned, and this may have been the "Ballad of a Miller," in the entry.]

A ballett, god send me a wyfe that will do as I saye.

A ballett, I will no more go to the ploughe; with a nother new
ballett annexed to the same.

[In the course of the ensuing pages will be found notices of several ballads in which Clowns and Carters resolve to forsake the country and come to London: one of these we have inserted at length.]

A ballett of admonyssion to leve swerynge.

1557-8.

[Entries of ballads against swearing were numerous, see p. 34, &c., and it is impossible to determine which of them may be meant here.]

A ballett, for my solas.

A ballett, in wynter's juste retorne.

[This must have been the Earl of Surrey's poem, entitled "Complaint of a dying lover, refused upon his ladies injust mistaking of his writing," which begins—

"In winters just returne, when Boreas gan his raigne."

It is contained in Tottell's edition of the "Songes and Sonnettes," of Surrey and Wyatt, 1557, fol. 8.]

A ballett, yf ever I mary I will mary a mayde.

[This ballad, perhaps with some modernizations, is thus extant in a MS. of the reign of James I., in the possession of the Editor.

MAIDES AND WIDOWES.

"If ever I marry, I'll marry a maide:
To marry a widowe I am sore afayde;
For maydes they are simple, and never will grutch,
But widowes full oft, as they saie, know to[o] much.

A maide is so sweete and so gentle of kinde,
That a maide is the wyfe I will choose to my minde:
A widowe is froward, and never will yeeld;
Or if such there be, you will meete them but seeld.

A maide nere complaineth, do what so you will;
But what you meane well a widowe takes ill:
A widowe will make you a drudge and a slave,
And cost nere so much, she will ever go brave.

A maide is so modest, she seemeth a rose,
When it first beginneth the bud to uncloze;
But a widowe full blownen full often deceives,
And the next winde that bloweth shakes downe all her leaves.

1557-8. That widowes be lovelie, I never gainsaye,
 But to[o] well all their bewtie they know to display;
 But a maide hath so great hidden bewty in store,
 She can spare to a widowe, yet never be pore.

Then, if ever I marry, give me a freshe maide,
 If to marry with anie I be not afrayde;
 But to marry with anie it asketh much care,
 And some batchelors hold they are best as they are.”]

A ballett, then and in these dayes, then, I say then, knaves
 that be now wil be come honeste men.

A ballett, it was a man in age truly.

A ballett, the Roseys frome my garden gonne.

ij ballettes, yf Care may cause men crye.

[See Tottell's "Songes and Sonnettes," 1557, fol. 15, where is a poem by the Earl of Surrey, beginning—

“If care do cause men cry, why do not I complaine?”]

The sorowes that doth increase.

A ballett of a man that wold be unmarried agayne.

A ballett of the a. b. c. of a preste called Heugh
 Stourmy.

The aged mans a. b. c.

For all these, as ys before wreten, accordynge to the ordinaunces

Rec. the some of x^s. x^s.

[i.e., according to the ordinances, or bye laws, of the Stationers' Company, by which four pence had been fixed as the price of the license of a broadside. We shall hear of several of the above productions again, with some variations of title. Of Hugh Stourmy, the priest, and his a. b. c., we recollect no other mention. The form of the succession of the letters of the alphabet, as in this and in "The aged man's a. b. c.," was common about this date, and was applied to various persons and ranks. Robert Wyer has hitherto been considered only a printer; but, like some others of his trade, he was in fact an author and a rhimer, as must be evident to all who look at the end of a publication of this kind, from his press,

called "The Maydens Crosse Rewe," with "Finis quod Robert Wyer" 1557-8. after the last stanza, thus:—

"The cocke crowed, and I dyd awake,
Greatly musynge upon my vysyon,
And unto me I breffy began to take
Penne and ynke for to wryte, that season,
All that I had harde without abusyon;
Prayenge you all that it doth here or se
To pardon me of your benygnyte.

"Finis qd. Robert wyer."

No man, who was merely the printer of a tract, ever put his name to it in such a manner; and as this fact presents Wyer in a new light, and as only one copy of "The Maydens Crosse Rewe" is at present known, (see the Bridgewater Catalogue, compiled by the Editor, and privately printed in 1837 for the Earl of Ellesmere) we may be pardoned for transcribing another stanza from it, where the author describes the manner in which he fell into his trance—

"All this consyderyd, to my bedde I went,
Fallynge a slepe than full ryght shortly,
And in this slumbre methought incontynent
By an olive tre I was full sodaynely;
Where sat a Mayde, complaynyng rufully,
Beatynge her handes, and under bowes dyd shrowde,
In the maner folowyng bewaylynge all alowde."]

To Thomas marshe, to prynte a prognostication of Askam
his doynge iiij^d.

[Nothing could be more common than these "prognostications," as they were invariably termed, some by foreign and others by English authors. "Askam" was Anthony Ascham, (brother of the much more celebrated Roger Ascham) who had published "A lytel Treatyse of Astronomy" in 1552, and a "little Herbal" two years before. Such productions as that above entered were severely handled in a tract by an author of considerable distinction, William Paynter, the translator of "The Palace of Pleasure," of which we shall have occasion to speak hereafter. His tract has for title, "Antiprognoticon, that is to saye, an Invective agaynst the vayne and unprofitable predictions of the Astrologians," &c. It

1557-8. bears date in 1560, "Imprinted at London by Henry Sutton;" and the translation (for such it is) is preceded by some verses by William Paynter. He is probably the same "Guil. P. G." (*i.e.*, William Paynter, Gentleman) who, as late as 1579, produced a broadside, containing thirteen nine-line stanzas, called "A moorning Diti upon the Deceas, &c., of Henry Earl of Arundell." This piece has been preserved, but has never till now, that we are aware of, been noticed.]

To Henry Sutton, to prynte an interlude upon the history of Jacob and Esawe, out of the xxvii chapeter of the fyrste boke of Moyyses, Called genysys: and for his lycense he geveth to the howse iiij^d.

[No edition of this interlude is known anterior to that of 1568, when it bore the following title: "A new mery and wittie Comedie or Enterlude, newlie imprinted, treating upon the Historie of Jacob and Esau, taken out of the 27th chap. of the first Boke of Moses, entituled Genesis." It was then printed by Henry Bynneman, as the colophon proves—"Imprinted at London by Henrie Bynneman, dwelling in Knight-rider streete at the signe of the Mermayde, Anno Domini, 1568." From the words "newly imprinted," on the title-page, we are not at all warranted in concluding that it had not appeared in print before; and perhaps the edition by Henry Sutton, above recorded, has been lost.]

To John Daye, to prynte this boke, called the hundreth poyntes of good husserye; and for his lycense he geveth to the howse iiij^d.

[This must have been a sort of counterpart of Tusser's "Hundred good points of Husbandry," (printed by Tottell in 1557, just before the commencement of the entries at Stationers' Hall) and by the same author: "husserye" we are no doubt to read *huswifrye*; and at a subsequent date, (1570, if not earlier) both were united, under the title of "A hundred good points of Husbandry, lately married into a hundred good points of huswifry," when Richard Tottell, perhaps, had purchased Day's interest in the "hundred good points of huswifry." The popularity of the work was excessive, and it went through many editions. John Alde will hereafter be found entering a parody upon it called "A Hundred Points of evil Housewifry."]

To Henry Sutton, to prynte this booke, called the Courte 1557-8
of Venus, and for his lycense he geveth to the howse... iij^d.

[Only a fragment (and that, evidently, not the first edition) of the collection of poems, under the title of "The Courte of Venus, newly and diligently corrected, with many proper ballades, newly amended, and also added thereunto, whiche have not before bene imprinted," has come down to us. It consisted of love songs and light productions in verse, which occasioned some scandal at the time; and it was severely censured by divines as early as 1572, when Edward Dering denounced it from the pulpit as one of "the lewd books" of that age. His enumeration of them is highly curious, and in many respects accords with the list of the library of Captain Cox, as contained in Langham's "Letter from Kenilworth," published in 1575; viz.—"Bevis of Hampton, Guy of Warwick, Arthur of the round table, Huon of Bourdeaux, Oliver of the Castle, the four sons of Aymon, the witless devices of Garagantua, Howleglass, Esop, Robin Hood, Adam Bell, Friar Rushe, the Fools of Gotham, and a thousand such other.* * * To this purpose we have gotten our Songs and Sonnets, our Palaces of Pleasure, our unchaste Fables and Tragedies, and such like sorceries; and they have not been ashamed to entitle their books *The Court of Venus*, the Castle of Love. O! that there were among us some zealous Ephesian, that books of so great vanity might be burned up." (Epistle before "A briefe and necessary Instruction, verye needefull to be knowen to all Householdiers," &c. 1572. 8vo). A "zealous Ephesian," flaming with zeal, was found, in 1565, not to burn it, but to write a counterpart to "The Court of Venus," under the title of "The Court of Virtue," in "The Prologue" to which we meet with this stanza—

"A booke also of songes they have,
And Venus Court they do it name.
No filthy mynde a songe can crave,
But therein he may finde the same;
And in suche songes is all their game:
Wherof ryght divers bookes be made,
To nurysh that moste filthy trade."

We shall have occasion hereafter to revert to this "moralization" of, or parody on, "The Court of Venus."]

1557-8. To Wyllm Pekerynge, to prynte this ballett, called the Epitaph upon the death of Kynge Edwarde the vjth, and for his lycense he geveth to the howse iiij^d.

[We have already seen (p. 7) an epitaph upon this young king licensed to John Walley and Mrs. Toy: possibly this piece, licensed to William Pickering, was Churchyard's production, to which we have before alluded. It is reprinted by him, in his "Generall Rehearsall of Warres," the dedication of which to Sir Christopher Hatton is misdated 2579, instead of 1579.]

To John Kynge, to prynte this boke, called the defence of women, and for his lycense he geveth to the howse [*no sum.*]

[This is a different production to Edward Gosynhill's "Prayse of all Women, called Mulierum Pean;" but it was produced by his attack upon the sex in "The School-House of Women." In 1560 an edition by Kyng of this "Defence of Women" made its appearance, under the title of "A Lytle and bryefe treatyse called the defence of women, and especially of Englyshe women." From the above entry in the Stationers' Register we may perhaps infer that it had originally come out earlier than 1560, confirmed as it is by the fact that Edward More, the author, dates his dedication 20th July, 1557. It is reprinted in Mr. Utterson's "Early Popular Poetry," vol. ii., p. 95; but in consequence of the encroachment of the binder on the text of the only copy Mr. Utterson could procure, he was obliged to leave several blanks, which we may supply from a perfect exemplar now before us. On p. 107, the fifth line ought to read—

"Dyd not the deuyll endeavor to reclayme her to his fyste."

Page 126, last line but one, ought to read—

"But yet I cannot chuse, my harte doth cause me so."

Page 130, line 13, should be—

"By meanes whereof you sitting in shalbe drawen vp to mee."

The date 1560 is at the bottom of the title-page, and the colophon (no where given) is "Imprinted at London, in Paule's Church yearde at the Sygne of the Swane, by John Kynge." Dibdin states that it was "first printed by Petit, in 1541:" this is a mistake; and the author's dedication is not earlier than 1557.]

To John Kyng, to prynte this boke Called Adam bell, &c., 1557-8.
and for his lycense he geveth to the howse [no sum.]

[This edition of "Adam Bell, Clym of the Clough, and William of Cloudesley," has not survived; and possibly it was anterior to that in the Garrick Collection, printed without date by William Copland. Ritson, who reprinted the tale from Copland's impression, ("Pieces of Ancient Popular Poetry," 1791, p. 5) says nothing of any entry of it by Kyng. Kyng may have parted with his interest in it to Copland. Captain Cox was not without this admirable performance.]

To John Kyng, to prynte these bokes folowyng; that ys
to saye, a Jeste of syr gawayne; the boke of Carvyng and
sewyng; syr lamwell; the boke of Cokerye; the boke of
nurture for mens servauntes; and for his lycense he geveth to
the howse [no sum.]

[We cannot explain why no sum was placed in the Register against these three entries to Kyng. No complete printed edition of the "Jest of Sir Gawayne" has yet been discovered, but two fragments are known, one printed by Thomas Petit, (Sir F. Madden's "Syr Gawayne," p. 348) and the other, more considerable, by John Butler: the last is reprinted in the Rev. S. R. Maitland's "List of Early Printed Books at Lambeth," 1843, p. 297. The "Book of Carving and Sewing" was most likely a reprint of Wynkyn de Worde's "Boke of Kervynge," &c. Kyng's edition of "Sir Lamwell," if printed, has perished; and the same must be said of "The book of Cookery." "The boke of nurture for mens servauntes" was, doubtless, the tract by Hugh Rodes before mentioned, on p. 2. Captain Cox had a copy of it.]

To Thomas marshe, to prynte this boke, called the peerle
of parficion, and for his lycense he geveth to the howse....iiij^d.

[This work is not now known, and we do not find it mentioned by that title in any other part of the Register. See, however, p. 21; and "A spirituall and most precious perle," printed by Cawood and Singleton, noticed on a subsequent page.]

- 1558-9. THYS YS THE ACCUMPT E MADE BY JOHN
 Rycharde Waye, JAQUES AND JOHN TURKE, WARDYNS OF THE
 maister. COMPANY OF THE MYSTERY OF STACIONERS,
 FOR ALL SUCHE SOMMES OF MONYE, W^{ch} HATH COMME TO
 THAYRE HANDES FROM THE Xth DAYE OF JULY, IN THE YERE
 OF OUR LORDE GOD 1558, UNTO THE Xth DAYE OF JULY, IN
 THE YERE OF OUR LORDE GOD 1559.

[The first Master of the Company, after the grant of the Charter, seems to have been Thomas Dockwray, but his year, from July 1557 to July 1558, having expired, Richard Waye succeeded him; and Waye's name is therefore inserted in the margin opposite the above heading. A list of fines imposed upon different members commences with the following.]

John Kynge ys fyned for that he did prynt the nutbrowne
 mayde w^{thout} lycense ij^s. vj^d.

[This must have been a separate impression of the celebrated ballad inserted in "Arnold's Chronicle;" and the only other proof that it was printed by itself is to be found in Langham's "Letter from Kenilworth," where he inserts "the Nutbrown maid" last in a list of Captain Cox's ballads. Mr. Douce was of opinion, that it had been "often reprinted in a separate form." See Arnold's Chronicle, edit. 1811. 4to.]

Thomas marshe ys lycensed to prynte the prognostication
 of Lewes Vaughan; Bevy of hampton; The vij wyse m^{ns} of
 Rome; and an almanacke of the sayd Lewes waughan, wth an
 almanacke of askams xx^d.

[Prognostications and almanacks usually came out towards the close of the year: the name of Anthony Ascham has occurred before, but not that of Lewis Vaughan. "Bevis of Hampton" was most likely a reprint of Pynson's edition of that famous romance. W. Copland published "The seven wyse Maysters of Rome," without date; but we know of no edition by Marshe. Books were sometimes entered, which were not published at all; and it often happened that one stationer sold or relinquished his right to another. Captain Cox had "the vij wyse Maysters."]

John Turke ys lycensed to prynte the boke called the

kynges and quenes psalmes, sett furth by kyng Henry the viij. 1558-9.
and quene Katheryn iij^d.

[This edition of the Psalms, if printed by Turke, has not come down to us. According to Ames, Herbert, and Dibdin, John Turk only printed one known work—"The ryght and trew understanding of the Supper of the Lord," &c., by Thomas Lancaster.]

Rycharde Tottle ys lycensed to prynte the passage of the
quenes mat^{ies} throwoute the Cytie of London, The frute of foes,
and a treatis of seneca ij^a. iij^d.

["The passage of our most drad Sovereigne Lady Queen Elyzabeth through the citie of London" was printed by Tottell with the date of 1558. "The Fruit of Foes" is not known to the Editor as a separate tract; but it forms part of the title-page of a work by Thomas Blundeville, which came from the press of W. Seres, in 1561, viz., "Three treatises, no less pleasant than necessary for all men to reade, wherof the one is called the Learned Prince, the other the Fruites of Foes, and the thyrde the Porte of Rest." The first and second treatises and part of the thirde are in verse. It is not recorded that Tottell printed any work by Seneca.]

Owyn Rogers hath lycense to prynte a balled called have
pity on the poore iij^d.

Owyn Rogers hath lycense to prynte the Complante of
Verite iij^d.

[Although Owen Rogers is often mentioned in the Register, only six works, with his name as the printer of them, have reached our day. Writers on early typography have assigned to him another, without name, date, or place, which Maunsell in his Catalogue (from which all knowledge of it has hitherto been derived) calls "Pierce Plowman in prose," adding, "I did not see the beginning of this booke." Dibdin confounds it with "The Vision of Pierce Ploughman;" and, as to its being in prose, Maunsell was misled by the appearance of the text, which is printed as prose, but is, in fact, like the following title-page, verse.

"I, playne Piers, which can not flatter,
A plowe man men me call:

1558-9.

My speche is fowlle, yet marke the matter,
Howe thynges may hap to fall."

If Rogers printed the work, (and the types are like those used by him) it is very clear that he did not put his name to it from apprehension of the consequences in those times of religious disorganization. In one place, the writer, whoever he may have been, says—"And the poore Prynter also, which laboreth but for his lyvyng, is cast into prison, and all he hath, which seameth very sore." This is one of the few passages in this proselike book, which cannot well be reduced to rhyme. It opens thus, where the measure and rhyme are obvious.

" I Piers Plowman followyng ploughe on felde,
My beastes blowing for heate, my bodye requyrynge rest,
Gapynge for the gayne my labours gan me yelde,
Upon the plowgh beame to syt me thought it beste."

It was printed to look like prose, perhaps, for better concealment, or, more probably, because the length of the lines would not fit a small octavo page. It is a vigorous Protestant attack upon the Roman Catholics, and, being published in the reign of Mary, refers as follows to the times of Edward VI.

" Aboute thre yeres paste when I, Piers, scripture myghte reade,
And render and reporte to my wyffe,
And to my barnes, it semed then a goodly lyffe
A houshold then to kepe and feade."

Another note of time is to be found in the subsequent stanza; for here and there the measure is lyrical, though still printed consecutively.

" Trewe Tyndale was burned,
Myles Coverdale banyshed,
By whose labors greate
We have the hole byble,
In dyspyte of the devell,
And truste to kepe it yet."

In the following stanza old Gower finds himself in strange company: it is one of the earliest mentions of Robin Hood.

" You allowe, they saye,
Legenda aurea,
Roben Hoode, Bevyys, and Gower,

And al bagage besyd;

1558-9.

But God's word ye may not abyde:

These lyese are your church dower."

The style is here and there like that of William Roy, author of "Rede me and be not wroth," but elsewhere it is too abusive, and not sufficiently severe and satirical. It is a most curious and unique volume. The ballad "Have pity on the poor," licensed above to Owen Rogers, has now, we believe, no existence. "The Complaint of Verity" was by John Bradford, and was printed with the date of 1559.]

William Serys hath lycense to prynte a song exortynge to the laude of God iiij^d.

William Copland is lycensed to prynte a diologe sett furthe by twene the quenes ma^{tie} and englonde iiij^d.

["A song betweene the Queenes Majestie and England," by William Birch, was printed without date as a broadside, by Pickering, and not by Copland, and is no doubt the production referred to in the above entry. Birch (who is only alluded to by Ritson under "Elderton," Bibl. Poet., 131) was also the writer of the two other extant broadsides—one printed by Alexander Lacy, with the title,

"A warnyng to England, let London begin,

To repent their iniquitie, and fle from their sin :"

the other was printed by Lacy, for William Owen, without date, and called "A new balade of the worthy service of late doen by Maister Strangwige in Fraunce, and of his death."]

These vij Balettes were lycensed to William Redle, and Rycharde Lante to prynte them for him.

Godly Imnes used in the Churche.

[This stationer's name, for whom Lant was to print, is usually spelt Reddell, or Riddell, and sometimes Beddell, in the Registers.]

Who are so mery as they of the lore estate.

[Most likely the same ballad as that licensed to Walley and the widow Toy (p. 7) under the more accurate title of

"Who lyve so mery, and make suche sporte,

As thay that be of the pooreste sorte?"

558-9. Our early dealers in popular productions seem not to have been scrupulous as to the rights of property.]

The proverbe is true y^t weddyng^e ys destyne.

[A proverb used by Shakespeare, who, like many other writers, couples something else with it—"hanging and wiving goes by destiny." Merchant of Venice, act ii., sc. 9.]

The Robbery at gaddes hill.

[Here we are still more strongly reminded of our great dramatist. It would be interesting to discover this ballad in some forgotten repository, and to find that Shakespeare had availed himself of it in his "Henry IV., Part I.," act ii., sc. 2. Warton (Hist. Engl. Poetry, iv., 223, ed. 1824) informs us that he had actually "seen this old ballad," and that it was by a person calling himself Faire, whom he supposes to be Thomas Phaer, the translator of the greater part of the *Æneid*.]

Hold the ancer fast.

Be mery, good Jone.

The panges of Love ii^a. iiiij^d.

[This last ballad was in the collection of the late Mr. Heber, and bears for title "The panges of Love and Lover's fittes." The imprint gives the exact date—"Imprinted at London, in Smithfeld in the Parish of Saynt Bartholomewes Hospitall by Richard Lant. An. Dni. M.D. lix., xxij. Mar." Lant, no doubt, printed it for Redle, as stated in the entry, but the name of the latter does not appear. At the end of the ballad is "Finis qd W. E." the initials being those of William Elderton, the most celebrated ballad-writer of his day, mentioned by Thomas Nash, and other pamphleteers. We shall have occasion hereafter often to speak of him and of his productions. The measure in which "The Pangs of Love" is written became highly popular, and it is employed for songs, or scraps of songs, in "The Trial of Treasure," 1567, "The rare Triumphs of Love and Fortune," 1589, Ben Jonson's "Magnetic Lady," &c. The last proves how long the tune continued a favourite. In the library of the Society of Antiquaries is a song in praise of Queen Mary, under the figure of a "Marygold," by W. Forrest, to the same tune. It is unnoticed by Ritson.]

Anthony Smith ys lycensed to prynte a boke intituled the 1558-9.
moste presious perle iiij^d.

[Cawood printed a work under the title of "A spirituall and most precious perle," in 1550, and Singleton reprinted it without date: it is probably the production intended by the entry. On p. 15 we have had "The Pearl of Perfection," licensed to Marsh.]

Thomas marshe hathe lycense to prynte The myrroure of
majestrates vj^d.

[The first part of the celebrated work, "The Mirror for Magistrates," came out in 1559, printed by Marsh, and was the sole authorship of William Baldwin. We shall presently have to notice the second part of the same work, in which he was assisted by Thomas Sackville, afterwards Lord Buckhurst and Earl of Dorset. Farther on, we shall have to assign to Baldwin, on indisputable evidence, a very singular production, called "Beware the Cat;" Ritson and all other bibliographers not being aware that he had anything to do with it. See also p. 24. Baldwin's initials are subscribed to a broadside, headed,

"A free admonition without any fees,

To warne the Papistes to beware of three trees."

It was printed by John Awdeley for Henry Kirkham, in 1571.]

William Serys hath lycense to prynte a ballett called
mercyes fortte iiij^d.

[Seres had an exclusive grant from the crown to print private prayers, primers, psalters, &c., as early as the reign of Edward VI., and the ballads and broadsides from his press had usually a pious and religious character. There is every reason to believe that Seres, like some other printers, was also an author; and, at a subsequent date, we shall have to notice a work by him in verse, hitherto mistakenly ascribed to Thomas Norton.]

Rycharde Lante was sente to warde for the pryncinge of an
Epitaphe on quene Mary w^tout lycense.

[In this part of the Register we come to a list of fines, &c., im-

1558-9. posed upon members of the company, for different offences against the bye-laws. Lant was a Roman Catholic, and this punishment could not have been inflicted by the Stationers' Company (which only exacted money for misconduct, as in the next entry), but by some public authority. Herbert (*Typ. Ant.*, i., 590) quotes "An Ave Maria in commendation of our most Vertuous Queene," meaning Queen Mary, consisting of so many stanzas of four lines each as there are words in the salutation of the Virgin, subscribed L. Stopes; and he may have been the author of this objectionable epitaph on Queen Mary: it must, however, have been printed at least twice, as we gather from the title—"The Epitaphe upon the Death of the moost Excellent, and our late vertuous Queene Marie, deceased, augmented by the first author." It could not have been "augmented," if it had not been already printed in a more contracted form.]

John Haryson, for pryntinge of a ballett w^tout lycense, beholde the glasse of younge servynge men, was fyned... iij^d.

[That is to say, he was only fined the sum he ought to have paid for the license: the offence was, therefore, light, and lightly visited.]

Owyn Rogers, for pryntinge of halfe a reame of balletts of a nother mans copye, by way of desceate, ys fyned at xx^d.

[The nature of the "deceit" practised by Rogers can only be conjectured: probably, the "half ream of ballads" was half a ream of various productions of the kind, the copy of which was another printer's property.]

Owyn Rogers ys fyned for that he prynted a ballett of the Lorde Wenfurthe w^tout lycense ij^s. ij^s.

[He was fyned only 20*d*. for printing "half a ream of ballads by way of deceit," and here he is fined 2*s*. for printing a single ballad without license. The offence was political, for it related to the surrender of Calais, for which Lord Wentworth had been attainted while a prisoner in France: he was tried and acquitted on 22nd April, 1559. (*Stow's Annales*, 1082.) The ballad Rogers printed was entitled "The purgacion of the ryght honourable Lord Wentworth, concerning the crime layde to his charge, made the x of Januarie. Anno 1558.—Imprinted at London by Owen Rogers, &c. Anno 1559, the xxviiij. of April,"

i. e. six days after the acquittal. It is subscribed John Markant, else- 1558-9. where spelt Merquaunt, in which form it is given by Ritson (Bibl. Poet., 278), who, however, knew nothing of the ballad on Lord Wentworth, which is a comparatively recent discovery.]

RECEPTES FOR FYNES, GRANTINGE OF COPIYES AND OTHER

THYNGES, SENS THE XIIIJ. OF JULY A^o PREDICT.

[The *annus predictus* was 1559; and the following items belong, therefore, to the year between 14th July, 1559, and 14th July, 1560.]

Receyvd of John Sampson, for his lycense for pryntinge these 1559-60.
 ij. ballettes; the one called send me your sonne, go your waye;
 and the other women be best whan thay be at Rest. iiij. of
 decemberviij^d.

[It may be disputed whether this printer's name were really Sampson, or Awdeley: he was made free of the Stationers' Company as Sampson, and so he is most frequently termed towards the commencement of the Register; but he certainly wrote and printed his name Awdeley, or Awdelay: now and then it stands in the Register Sampson Awdeley. It is the more important to settle the point, because, as we shall take an opportunity of showing in the proper place, he was not only a printer but a versifier, and ought to have been included by Ritson in his *Bibliographia Poetica*. It will be observed that here, and in other instances, dates are given to the entries. The second ballad has already (p. 4) been assigned to Walley and the widow Toy. We never heard of any printed copy of it, but it is contained in a MS. collection of productions of the kind, made at least two centuries ago, in the possession of the Editor, from which we quote it, observing that it had probably undergone some changes between the date of the above entry and the period when the MS. was written. It is amusingly satirical:—

WOMEN BEST, WHEN AT RESTE.

“ Women are best when they are at rest,
 But when is that, I praye ?

1559-60.

By their good will they are never still,
By night, and eke by daie.

If the weather is bad, all daye they gad,
They heede not winde or raine;
And all their gay geare they ruine or neare,
For why, they not refraine.

Then must they chat of this and that,
Their tongues alsoe must walke:
Where so ever they goe they alway do soe,
And of their bad husbandes talke.

When commeth the night, it is never right,
But ever somewhat wronge;
If husbands be wearie, they are so mery,
They never cease one song.

Then can they chide, while at their side
Their husbandes strive to sleepe;
'Why, how you snore! goe lye on the floore.'
Such is the coile they keepe.

So women are best when they are at rest,
If you can catch them still:
Crosse them, they chide, and are worse, I have tried,
If you graunt them their will.

Give them their way, they still say, nay,
And chaunge their minde with a trice.
Let them alone, or you will owne
That mine was good advice."}]

Recevyd of Thomas mashe, for his lycense for pryntinge of the
funerallles of kynge Edwarde, the xxiiij. daye of January...iiij^d.

[This was the work of William Baldwin, and the title of it is—
"The Funerallles of King Edward the sixt. Wherin are declared the

causers and causes of his death, &c. Imprinted at London, in Flete- 1559-60.
strete, nere to saynct Dunstons church, by Thomas Marshe. Anno
Domini 1560." It consists of three poems; and in a preliminary prose
address, headed "William Baldwin to the Reader," he says that he
wrote the work to resolve the doubt "by what meane he (Edw. VI.)
dyed, and what were the causes of his death." He adds, that he had
penned the tract "before the corse was buryed, and endeoured since,
by many meanes, to have had it been printed; but, such was the time, that
it could not be brought to passe." This accounts for the non-appearance
of the entry until the 24th January, 1559-60. Baldwin attributes the
death of the king to drinking cold water, when hot at tennis; and he
personifies Crazy Cold as slyly creeping into the cup and assailing the
vitals of Edward.

"But crazy cold lurkt all this while at court
To watche his time when he the king might hourt;
And when he saw him on a morning sweat,
And call for drinke to coole his tennis heat,
He slyly crept and hid him in the cup;
And when the king, alas, had drunke him up
Into his stomacke downward he him got," &c.

Baldwin lived with Edward Whitechurch, the printer, and while his
"servant," in 1549, printed in his own name "The Canticles or Balades
of Salomon," which he had "phrase-lyke declared in Englysh Metres."
The Roxburghe Club reprinted "The Funerals of King Edward VI."
in 1817; and there is a copy of "The Canticles or Balades of Salomon"
in Lambeth Library.]

Recevyd of William Powell, for his lycense for pryntinge of
the boke of fortune in folio, the vj. day of February ... viij^d.

[No work from Powell's press, with any thing like this title, is now
known. But Sir Thomas More wrote "certain maters in English" for
"the boke of fortune," which may have been the work here intended.]

Recevyd of Peter Walker, for his lycense for pryntinge of a
ballett called Kynge Salomon, the iiijth daye of Marche iiij^d.

[The titles of several ballads relating to the history of Solomon will
be inserted in due course. In Marston's play of "Antonio and Mellida,"

1559-60. Part I., Act iii., 1602, is mentioned an old ballad beginning, "And was not good King Solomon."]

Recevyd of Raufe newbery, for his lycense for pryntinge of a boke called pallengenius, and he geveth to the howse... iiij^d.

[This is the earliest notice of any work by a celebrated and voluminous poet, Barnaby Googe. The first three books of Pallengenius' "Zodiac of Life," translated by Googe, purport to have been printed "by John Tysdale for Rafe Newbery," in 1560. Six books came out in the next year with the same imprint, and the twelve books were printed "by Henry Denham for Ralphe Newbery," in 1565. Robert Robinson again published the work in 1588, but there were several intermediate impressions.]

Recevyd of mr. Wallye, for his lycense for pryntinge of esopes fables in englesshe, and geveth to the use of the howse viij^d.

[From this entry we may be pretty confident that Walley published his undated edition of Esop's Fables in 1560: he employed Henry Wykes to print it for him. Dibdin only just mentions it; but the title may be seen at length in Herbert's Typ. Antiq., ii., 940. It included also "the fables of Avian," and of Poge the Florentyne," as he is called.]

Recevyd of John Alde, for his lycense for pryntinge of a ballett called the defence agaynst them that commonly defame women, graunted the xvijth of maye iiij^d.

[Probably a broadside, and one of the many answers to Gosenhyll's "Schoolhouse of Women," 1560. With the date of that year John Kyng (as already mentioned on page 14) put forth Edward More's "Defence of Women," which, in that entry, is called "a book," and not, as here, merely "a ballad."]

Recevyd of John Kynge, for his lycense for pryntinge of these Copyes, Lucas vrialis ; nyce wanton ; impatiens poverté ; the proude wyves pater noster ; The squyre of Low deggre ; Syr deggre ; graunted the x of June, 1560 ij^s.

[A number of remarkable and interesting productions are comprised

in this entry, omitting the first: the clerk of the company often made 1559-60. sad work of his English, but of Latin he knew nothing. "Nice Wanton" is "a pretty interlude," as it is called on the title-page, of which the only existing edition bears date in 1560. Excepting from the above entry, the work is not even mentioned by the historians of our early typography; but on the title-page of a perfect copy, of which we have had the use, are the following lines:—

"Wherein ye may see
Three braunces of an yll tree,
The mother and her chyldren three,
Twoo naught and one godlye.

Early sharpe that wyll be thorne,
Soone yll that wyll be naught:
To be naught better unborne;
Better unfed than naughtily taught."

The date M.D.L.X. is at the bottom of the title-page, and the name of the printer is given in the colophon—"Imprinted in London in Paules Church yearde, at the Sygne of the Swane, by John Kyng." "Impatient Poverty" is a drama of the same class, printed in the same year, and mentioned in the anonymous play of "Sir Thomas More," preserved in MS. in the British Museum, and printed by the Shakespeare Society in 1844. "The proud wifes Pater-noster" is a satirical poem, (among the books of Captain Cox) reprinted by Mr. Utterson in his "Early Popular Poetry," 1817, from the impression by Kyng in 1560 above entered: in the Biogr. Dram., iv., 184, it is absurdly represented to be "a play." The only old edition of "The Squire of Low Degree" was "Imprinted at London by me Wyllyam Copland," and it will be found in Ritson's "Ancient Metrical Romances." "Syr deggre" must mean "Sir Degore," originally printed by Wynkyn de Worde without date; again by W. Copland without date; and a third time by Kyng in 1560. Dr. Dibdin's account of Wynkyn de Worde's impression is full of errors; and, as he makes no fewer than five variations in the colophon, we insert it accurately here—"Enprynted at London, in Flete strete, at the sygne of the sonne, by wynkyn de worde." Mr. Utterson reprinted "Syr Degore" from Copland's edition, E. P. P., i., 117.]

1560. The nombre of such copyes as was lefte in the Cubborde in our Counsell chambre at the Compte gyven by Mr. Loble and Mr. Duxsell, as apereth in the whyte boke for that yere, a^o 1560 xliij
 Item in balletts the same daye vij^c. iiij^{xx}. xvj.

[The "white book" of that year, or of any other, is not now existing at Stationers' Hall. "The number of copies" means, probably, copies of different works. The proportion of ballads, viz., 796, seems very large, and shows, among other proofs to the same effect, the abundance of such ephemeral productions then in public circulation. Nevertheless, we are probably not to understand that there were 796 copies of distinct ballads, but 796 copies in the whole.]

FOR TAKYNGE OF FYNES FOR COPYES AS FOLOWETH.

[This account applies to the twelve months between 22nd (not the 14th, as previously) July, 1560, and 22nd July, 1561.]

- 1560-1. Rd of John Sampson, for his lycense for the pryntinge of a ballett Called the prayse of the vayne beauty of women, the xiiijth of aguste, 1560 iiij^d.

[Many productions of a character similar to that described in the ballad above entered have come down to us in comparatively modern reprints, but not one that can be fixed upon as the identical production: "the praise of the vain beauty of women" was a very common subject. Charles Bansley wrote a small tract, called "A Treatyse shewing and declaring the Pryde and Abuse of Women now a dayes," but it must have made its appearance before the death of Edward VI., for it concludes with the following stanza:—

"God save kyng Edward, and his noble counsail al,
 and sende us peace and reste,
 And of thys pryde and devylyshe folye
 full soone to have redresse."

The colophon of this unique production is, "Imprinted at London in Paules Church yearde, at the Sygne of the Starre. By Thomas Raynalde." Ritson had obviously never seen it, or he would never

have stated that it was printed "about 1540" (Bibl. Poet., 124.) It 1560-1. thus mentions "The School-house of Women."

"The Scole house of Women is now well practysed,
and to[o] moche put in ure,
Whych maketh manye a man's hayre to growe
thorowe hys hooде, you may be verye sure."

The whole is singularly and humorously illustrative of the manners of the time.]

Rd of John Sampson, for his lycense for the pryntinge of the proude wyves pater noster; a penyworth of wytt, and the plowman's pater noster, the xiiijth of auguste xij^d.

[We have just seen (p. 26) "the Proud Wife's Pater-noster" licensed to John Kyng, and no edition by Sampson, *alias* Awdeley, is extant; neither has his "Pennyworth of Wit" nor his "Ploughman's Pater-noster" reached our time. Broad-sides under the title of "A Pennyworth of Wit" were afterwards not uncommon.

Rd of John Kynge, for his lycense for the pryntinge of a playe Called Juventus, the xiiijth of auguste..... iiij^d.

[This moral play, or morality, is by a person who subscribes it, "Finis, quod R. Wever," and at least two early editions of it have been preserved under the title of "An interlude called Lusty Juventus;" one printed by Abraham Vele, and reprinted by Hawkins in his "Origin of the Engl. Drama," i., 113; the other by William Copland, which was unknown to Hawkins. Kyng's edition, if it came out, has entirely disappeared, unless it be the imperfect impression, which Dr. Percy strangely assigned to Pynson. It is a purely protestant performance, intended to enforce the principles of the Reformation, and could never have been printed in the Roman Catholic times in which Pynson flourished. It is quite clear that Vele's edition preceded that of Copland, because in the former a prayer is put up for Edward VI.; while in the latter the Queen (*i. e.* Elizabeth) is prayed for. If Kyng printed "Lusty Juventus," it would be the third drama, licensed to him between 10th June and 14th August, 1560—viz., "Nice Wanton," "Impatient Poverty," and "Lusty Juventus." Perhaps he relinquished his right in the last to William Copland.]

- 1560-1. Rd of John Sampson, for his lycense for the pryntinge of a ballett called a fayreryng, the xix daye of auguste iiij^d.

[We shall hereafter find this ballad again entered, or at least a ballad with the title of "a Fairing," as well as several others of a similar character, intended for sale by the Autolycus of a rustic merrimaking. John Alde, at a later date, had several licenses for printing "Bartholomew Fairings." Such was the case in 1577 and 1579, as will be seen when we come to speak of the publications of those years.]

Rd of John Tysdayle, for his lycense for pryntinge Howper's sermons, and the englesshe voteryes, the xx daye of sep-tembre viij^d.

[Tysdale printed "Hooper's Apology" in 1562, but his sermons (originally printed by John Day in 1550) are not mentioned under Tysdale's name. The first two parts of Bishop Bale's "Actes or unchaste examples of the Englissh Votaries" bear Tysdale's imprint, with the date of 1560.]

Rd of m^r Loble, for his lycense for the pryntinge of Davy Dycar's dreames, w^t the reste, the xxvj. daye of septembre v^d. ob.

[The sum of five pence halfpenny was very unusual: perhaps fourpence was paid for the tract of "Davy Dycar's dreames," as it is here called, and three half-pence for "the rest," of whatever it may have consisted. "The contention betwixte Churchyard and Camell upon David Dycer's Dreame" purports to have been printed by Owen Rogers for Michael Loblee, in 1560; and this, no doubt, is the edition alluded to in the above entry. It was a reprint of a collection of broadsides issued during an abusive literary contest, or "flyting," between Thomas Churchyard, the well-known poet, and a person signing himself Thomas Camell. Most of these are preserved, in their original shape, in the library of the Society of Antiquaries; but there is one production (also a broadside) not there existing, but of more importance than the rest, since it was written by the celebrated ballad-maker, William Elderton, and is a sort of winding up of the "contention:" it is called "A Decree betwene Churchyarde and Camell—

"A Decree upon the dreame made by Davy Dicar,
Wyth answer to Camell, whose tauntes be more quicker."

This does not seem to have been included in the collection and republication of the pieces in 1560. They are seventeen in number, with "The Preface," probably written by Churchyard, though not subscribed by him. The parties who engaged in the conflict were Davy Dycar, or Dicker, Thomas Camell, Western Will, Thomas Churchyard, T. Hedley, Geffry Chappell, and Stephen Steeple.] 1560-1.

Rd of John Sampson, for his lycense for pryntinge of a ballett Called Lady Jane iiij.

["Lady Jane" was perhaps Lady Jane Grey, and it may be the same ballad as is just afterwards called "The Lamentation of Queen Jane;" or it may have been a funereal tribute to "my lady Jane Semer," (as she is called in the "Journal of a Londoner," Cotton MSS., Vitell., F. v.) who was one of Queen Elizabeth's maids of honour, and was buried in March, 1560-1. She is so called also in the Stationers' Register, in the entry of an epitaph upon her, subsequently extracted.]

Rd of Alexandre Lacye, for his lycense for pryntinge of serten ballettes iiij^d.

[This is the first time the name of Lacy has occurred, in connection with any popular publication recorded in the Register: hereafter, we shall often have occasion to introduce it. According to this entry, he obtained a license for "certain ballads," upon the same terms as others paid, for a single ballad.]

Rd of John Tysdayle, for his lycense for pryntyng of a ballett called kynge Joseas iiij^d.

[Doubtless founded upon chap. xxii. and xxiii. of the Second Book of Kings.]

Rd of Willm Powell, for his lycense for pryntinge Raynolde the foxe, the xxx of novembre iiij^d.

[No bibliographer takes notice of any early reprint of "Reynard the Fox," by W. Powell: an edition by Thomas Gualtier, in 1550, is known (Herbert, ii., 765.) It seems likely, from the sum paid, that it was a popular abridgment of Caxton's work—perhaps merely a broadside.]

1560-1. Rd of John Sampson, for his lycense for pryntinge of the
Lamentation of quene Jane, the xxx of novembre iiij^d.

[The only queen Jane to whom this ballad would apply would be Lady Jane Grey, unless we go the length of supposing it to refer back to the birth of Edward VI. and the consequent death of his mother. We shall have occasion to revert to it.]

Rd of William Copland, for his lycense for pryntinge of a
new Playe Called the xxx of octobre ... iiij^d.

[Two immediately previous entries have been dated 30th November; and "octobre" is perhaps a clerical error, although it is followed by a repetition of the blunder, if it be one. The name of the "play" is left blank, but W. Copland printed three dramatic pieces, viz., "The Interlude of Youth," "Jack Juggler," of which we shall speak farther on, and "The Merry Jest of Robin Hood." Possibly, the above entry refers to one of the three, the name of which escaped the clerk of the Stationers' Company. We may here advert to a small 8vo. tract, printed by W. Copland in 1561, which has not been noticed by any literary or typographical antiquary. It is called "A newe boke Conteyninge An exortacion to the sicke. The sycke man's prayer. A prayer with thankes at the purification of women. A Consolation at buriall." It concludes with the following clever mock-medicine for the plague: "Take a pond of good hard penaunce, and wash it wel with the water of your eyes, and let it ly a good whyle at your hert. Take also of the best fyne fayth hope and charyte, that you can get, a like quantite of al mixed together, your soule even ful, and use this confection every day in your lyfe, whiles the plage of God reigneth. Then take both your handes ful of good workes, commaunded of God, and kepe them close in a clene conscience from the duste of vayne glory, and ever as you are able and se necessite, so to use them. This medicine was found wryten in an olde byble boke, and it hath been practised and proved true of mani, both men and women."

There is no entry in the Stationers' Register of the work from which the above is extracted under any title by which it can be recognised.]

Rd of owyn Rogers, for his lycense for the pryntnge of a
ballett agaynst covetous, the xxx of octobre iiij^d.

[A copy of this ballad, under the title of "Nigardie and Riches," is

contained in a MS. in the British Museum, (MSS. Addit., No. 15,225) 1560-1. consisting of 27 stanzas, not a few of them being obviously insertions at dates subsequent to the original composition. In the Editor's MS. it has only eleven stanzas, and those with some variations; and as it is clearly the older and more correct copy of the two, he does not hesitate to transcribe it: the title there accords more with that of the entry; viz. :—

AGAINST COVETOUSNES.

“Noe wight in this world true wealth can attaine,
 Unlesse he beleewe that all is but vaine :
 And as it doth come, even soe let it goe,
 As tides have their times to ebbe and to flowe.

This mucke of the mould that men soe desyre
 Doth worke them much woe, and moove them to yre :
 With grieve it is gott, and care it doth cost,
 With labour hard wonne, and with sorrow soone lost.

And woe worth the man that first dolve the mould,
 To finde out the mines of silver and gold ;
 For when it lay hid, and to us unknowne,
 Of strife and debate the seede was not sowne.

Then lived men well, and held them content
 With meate, drinke, and cloth, without double rent ;
 Their houses but poore to shrowd them selves in,
 For castles and towers were then to beginne.

Noe towne had his wall, they feared no warre,
 Nor enemies hoste to seeke them from farre ;
 So led they their lives in quyet and rest,
 Till hoard began hate from East unto West.

When mariage was made for vertue and love,
 Then was no divorce God's knotte to remove :
 When judges would suffer noe bribes in their sight,
 Their judgements were true, according to right.

1560-1.

Our priestes should not take promotions in hand,
 To live at their ease, like lordes of the land,
 But onelie to feede God's flocke with the troth,
 To preach and to teach without any sloth.

When Prelates had no possessions or rent,
 They preached the truth, and truelie they meant :
 When men did not flatter for favour or meede,
 Then kinges heard the truth, and how the world yeede.

What mischief, what hate this money doth bring,
 And how can men toyle for so vylde a thing?
 For they that have much are ever in care,
 Which way for to winne, and how for to spare.

Noe, folke should not neede great riches to win,
 But gladlie to live, and for to flee sinne,
 His will for to worke that is their soules health,
 And then they may thinke they live in great wealth.

For in this vaine world, which now we live in,
 Is nothing but miserie, sorrowe, and sinne,
 Temptation, untruth, contention, and strife,
 And riches alone make us set by this life."

It would not at all surprise us to find that this ballad was, in substance, as old as the time of John Heywood; and the manner in which prelates and priests are spoken of may possibly indicate that it was written before the Reformation.]

Rd of John Tysdayle, for his lycense for the pryntinge of a booke Called Vyce and Vertu..... iiij^d.

[This is obviously meant as an abridgment of the title of "The ensamples of Vertue and Vice gathered out of holye scripture," printed by Tysdale, with the date of 1561.]

Rd of John Sampson, for his lycense for the pryntinge of a ballett perswadynge men from swerynge iiij^d.

Rd of John Sampson, for pryntinge of a ballett agaynste 1560-1.
Pronkerdes iiij^d.

Rd of Henry Sutton, for his lycense for the pryntinge of
iiij^{or} stories, of the scripture in myter.

[i.e., in *metre*; always spelt "myter" by the clerk. No stories from the Scripture in verse, from Sutton's press, are extant.]

Rd of owyn Rogers, for his lycense for the pryntinge of pers
plowman vij^d. ob.

[This must have been Rogers's edition of the "Vision" and "Creed" of Pierce Ploughman, generally found in the same volume, though the signatures begin afresh. It bears the date of 1561, as well as the day of the month, inserted in an unusual manner—"The yere of our Lorde God, a thousand, fyve hundred, thre score and one. The xxi daye of the Month of Februarye." Robert Crowley (who in the course of his life was printer, poet, puritan, and preacher) put forth two, if not three editions of "Pierce Ploughman's Vision," in 1550; but the "Creed" was first printed by Owen Rogers; and what is most curious in it, to the literary antiquary, is a list of words, on the last page, which in 1561 were considered so "hard" and obsolete as to require explanation.]

Rd of owyn Rogers, for his lycense for pryntinge of a bal-
lett of Lyfe and Death iiij^d.

[Perhaps a dialogue between Life and Death, which is not contained in any list of works from the press of Rogers. A similar production will hereafter be found entered to Alexander Lacy. Henry Sutton printed about this time, and it came out with the date of 1561, a strange tract, of which only one copy is known, and which has never yet been noticed by bibliographers: it has for title—"A Generall Proclamation set feorth by the invincible, famous, renowned, and most myghty conqueror, Deathe hygh Majestie," &c. The colophon is, "Imprinted at London by Henry Sutton dwellyng in Pater noster row at the signe of the blacke Boy. The 8 day of January, Anno M.D.LXI." At the end are "Five preceptes of pure and honest lyfe," and the whole bears the name of Valentine Leigh as the author. We meet with no entry of it in the Stationers' Registers.]

1560-1. Rd of John Sampson, for his lycense for pryntinge of a ballett of Love..... iiij^d.

Rd of John Sampson, for his lycense for pryntinge of a ballett called of Ruffe, sleeves and hose..... iiij^d.

[This must have been a ballad curiously illustrative of the costume of the time. The evil rose to such a height, that on May 8, 1562, a Proclamation was issued against "great ruffs and great breeches, and that no man have but a yard and a half of kersey."—Journal of a Londoner. Cotton. MSS., Vitell., f. v.],

Rd of William pekerynge, for his lycense for pryntinge of a playe of quene Hester vj^d.

[The usual cost of the license for a play, we have already seen, and shall see by the very next entry, was 4*d*., and there seems no reason why more should have been charged for the "New Enterlude, drawen out of the holy Scripture of godly queene Hester." It came out in 1561, and the colophon states, that it was "Imprynted at London by Wyllyam Pickerynge and Thomas Hackett." The unique copy of this "play," as it is termed in the entry, belongs to the Duke of Devonshire, and it has the following quatrain on the title-page.

"Com nere, vertuous matrons and women kind;
Here may ye learne of Hesters duty.
In all comlines of vertue you shal finde
How to behave your selves in humilitie."

It is, on several accounts, one of the most remarkable pieces of the time. See Hist. Engl. Dram. Poetry and the Stage, ii., 253, where an analysis of it is given.]

Rd of Thomas Hackett, for his lycense for pryntinge of a playe of wytyles iiij^d.

[This dramatic performance has not survived. Herbert misquotes the entry, and calls it "a playe of wytts," and Dr. Dibdin follows him in the error, as usual. See Herbert, ii., 898, and Dibdin, iv., 588. It must have been a drama in which some witless fool was the principal character.]

Rd of William Pekerynge, for his lycense for pryntinge of a ballett of called tothiam Crosse iiij^d.

[We ought to read *Tottenham* Cross, for Tottenham was of old often 1560-1. written Totham. Can this have been an early and unknown impression of the ballad of "The Tournament of Tottenham," existing in several ancient MSS., but not known to have been printed, until Bedwell introduced it into his *History of Tottenham*, 1631? Percy, Ritson, and others, have published it in their collections; and in 1836 Mr. Wright printed it in black letter, from a MS. in the Library of the University of Cambridge, Ff. 5, 48.]

Rd of John Sampson, for his lycense for pryntinge of a ballett of Knowledge iiij^d.

Rd of Thomas Hackett, for his lycense for pryntinge of iij ballettes, the one Repente, o ye englande; and one Whan Ragynge Love; and the iij^{de} Blessed are thay that dye in the Lorde xij^d.

[Thomas Nash, in 1596, charges Thomas Deloney with being the author of a ballad called "Repent, England, repent;" but it may be doubted whether "the balletting silk-weaver" began to write so early as the date of this "Repent, O ye England." "When raging Love" was licensed in 1558, to Walley and Mrs. Toy (see p. 5.) Regarding "Blessed are they that dye in the Lord," we can afford no information.]

Rd of John Daye, for his lycense for pryntinge of a boke intituled Bale agaynste chancelor, auctorysshed by my Lorde of London iiij^d.

[If this publication were by Bishop Bale, it is not now known by any such title as that given in the entry. The authority of the Bishop of London was considered necessary to its appearance in print.]

Rd of master Serys, for his lycense for pryntinge of a boke called Curtesye xij^d.

[By "Curtesye" is no doubt meant the first edition of that often reprinted work "The Courtier of Count Baldessar Castilio," translated by Sir Thomas Hoby, which came from the press of Seres in 1561, and which is principally remarkable for some verses in its commendation by Thomas Sackville, six years afterwards created Lord Buckhurst, and in 1603 Earl of Dorset. Ritson speaks of the edition of "The Courtier" in

1560-1. 1588, as if there were no earlier impression of a work once so popular. See *Bibl. Poet.*, 324.]

Rd of Rycharde Lante, for his lycense for pryntinge of a ballett of the xv. Chapter of saynte powle the xj. of maye iiij^d.

Rd of Thomas marshe, for his lycense for pryntinge of a boke called the Epythafe of Bradfordes iiij^d.

[John Bradford was burned in Smithfield on 1st July, 1555, so that, unless this epitaph upon him had been before printed, (which is more than probable) it came forth rather tardily.]

John Tysdayle for his lycense for the pryntinge of ij. bokes, the one called Bevyys of hampton, and the other Fre-will..... viij^d.

[No edition of "Bevis of Hampton," by Tysdale, has survived: Marsh, as we have seen on p. 15, had a license in the preceding year for this romance; and if Tysdale were interested in that, he would hardly have put forth the present edition so soon afterwards. This mention of the moral play (so to call it) of "Free Will" is important, because it has been supposed that it was originally printed "about 1589:" here we see it entered in 1560-1; and though it is not spoken of as a dramatic performance, such it was not, in fact, as far as regards public representation. There is no other work of the time to which the title can apply that we are acquainted with. It was a translation by Henry Cheeke.]

Rd of owyn Rogers, for his lycense for pryntinge of ij. ballettes, the one of wyvyngye, and the other gyve place you Ladyes iiij.

[According to the "ordinances" of the Company, Rogers ought to have paid 8*d*. for the license of these two ballads. There is a copy of the last ballad in MSS. Addit., Brit. Mus., No. 15,225; but it seems to have been originally printed in Tottell's Miscellany of the poems of Lord Surrey, Sir Thomas Wyatt, &c., 1557, fol. 66. It varies in the MS. only slightly, but we are thereby enabled to supply a hiatus in the eighth stanza in the impression of 1557, where a word is omitted:—

"Her rosiall colour comes and goes

With such a comly grace, .

More , too, then doth the rose,

1560-1.

Within her lively face."

The word wanting is "ruddier." It seems likely that the MS. copy was transcribed from a broadside, like that above entered by Rogers, in which the missing word was supplied: it is, however, found in some editions subsequent to that of 1557.]

Rd of Frauncis Coldoke, for his lycense for pryntinge of a boke intituled Bale agaynste Bonner iiij^d.

[No doubt Bishop Bale's "Declaration of Edmund Bonner's Articles," which came out in 1561, printed, as appears by the colophon, "by John Tysdall for Frauncys Coldocke."]

Rd of mr. Serys for his lycense for pryntinge of the tru Reporte of the burnynge of powles, the xj. of June..... iiij^d.

[The fire at St. Paul's occurred on 4th June, and the tract is dated 10th June, and was entered on 11th June, so that much time was not lost in drawing up and publishing the account of the calamity. Stow tells us (*Annales*, 1055) that it took place "between 4 and 5 of the clock in the afternoon," in consequence of lightning, and that "it brast forth (as it seemed to the beholders) two or three yards beneath the foote of the crosse, and from thence brent downe the sphere to the stone worke and bells so terribly, that within the space of foure hours the same steeple, with the roofes of the church, so much as was timber and otherwise combustible, were consumed." The following, with its uncouth spelling, is extracted from the "Journal of a Londoner," Cotton. MS., Vitell., f. v.: the blanks are occasioned by fire, which much damaged the original. "The sam day, betwyn iiij. and v. of the cloke at after[noon], lythenyng toke and entered into one of the olles that was [in] parte of the stepull, a ij. yerdes under the bolle, and sett [it] on fyre, and never left tyll the stepull, and belles, and chyrche, bowth north, est, south, and west, tyll it [reached] the archys, and consumyd boythe wod and led; and the belles [fell] below, wher the grett organes stood, beneath [the] chapelle, wher the old byshope was bered ondur." We subjoin the following ballad, written on the occasion (which has come down to us, as far as we know, only in MS. *penes* the Editor) not on account of any merit it possesses, but because it adds one or two circumstances not related elsewhere.

1560-1.

THE BURNING OF PAULES.

“ Lament eche one the blazing fire
 That downe from heaven came,
 And burnt S. Powles his lofty spyre
 With lightnings furious flame.
 Lament, I say,
 Both night and day,
 Sith London's sins did cause the same.

The fire came downe from heaven soone,
 But did not strike the crosse,
 At fower in the afternoone,
 To our most grevous losse.
 Could nothing stay
 The sad decay:
 The lead was molten into drosse.

For five long howers the fire did burn
 The roof and timbers strong:
 The bells fell downe, and we must mourne,
 The wind it was so strong,
 It made the fier
 To blaze the higher,
 And doe the church still greater wrong.

O, London! thinke on thine amisse,
 Which brought this great mishap:
 Remember how thou livde in blisse,
 And layde in vices lap.
 O, now begin,
 Repent thy sin,
 And say it shall no more entrap.”]

Rd of Thomas marshe, for his lycense for pryntinge of the
 storye of Italy, the xxiiij. daye of June xij.

[i. e., the “History of Italy,” by W. Thomas, printed by Marsh, with
 the date of 1561. It had been originally printed by Berthelet in 1549.]

Rd of Rowlande Hall, for his lycense for pryntinge of the 1560-1.
boke called the strange newes iiiij^d.

[Possibly "strange news" of the burning of St. Paul's, or of some other singular and striking event of the time.]

Rd of Thomas Hackett, for his lycense for pryntinge of ij.
bokes, one Cranmer, Ridle, and Latemer, and the other tytus
and Josepus..... viij^d.

[The publication relating to Cranmer, Ridley, and Latimer has not reached us as a work from Hackett's press, or from that of any other printer employed by him. "Tytus and Josepus" is obviously "The most wonderfull and pleasaunt History of Titus and Gisippus, whereby is fully declared the figure of perfect friendship, drawen into English metre. By Edward Lewicke. Anno 1562." Dr. Dibdin, not understanding that "tytus and Josepus" could mean nothing but "Titus and Gisippus," introduces it (iv., 588) as a separate work, and misprints it *Titus and Josephus*. In this strange error he only follows Herbert, ii., 899. "Titus and Gisippus" was "Imprinted by Thomas Hacket, and are to be solde at his shop in Lumbarde Streete." Lewicke did not go for his subject to Boccacio, nor to William Walter, who had rendered it in English verse twenty or thirty years before him, but to Sir Thomas Elliot's "Governor," (a most popular book, first printed in 1534, and often afterwards) whose prose narrative he follows very slavishly. As we know of only one copy of Lewicke's poem, we may be allowed to quote a single stanza, (one of the best) to show in what form of verse, and in what kind of style, it is written. The incidents are so familiar, that nobody will have any hesitation in applying the following lines.

"Into his wound, both depe and wide,
(Which at that time did freshlye blede)
He put the knife, thinkinge to hide
His owne vile acte and mischevous dede ;
And brought it, all blodie, with spede
To poore Gysippus, where he laye
Aslepe, and put it (without drede)
Into his hand, and went his way."

The author never rises above mere narrative, and, from the first line to

- 1560-1. the last, does not display the slightest invention. Of Lewicke, and of any other work by him, nothing is known.]

Rd of John Sampson, for his lycense for pryntinge of a ballett called the description of vakaboundes iiij^d.

[This entry seems to refer to an early edition of a very curious work, printed again by Sampson, alias Awdeley, in 1565, when it bore the following title, "The fraternitie of vacabondes, as well of rufing vacabones as of beggerly, as well of women as of men, and as well of gyrles as of boyes, with their proper names and qualities. Also the xxv. orders of knaves, otherwise called a quartten of knaves. Confirmed this yere by Cocke Lorel." The edition without date mentioned by Dibdin (iv. 564) may have been that of the entry. Another impression by Awdeley, dated 1575, is reviewed in the *British Bibliographer*, ii., 12, where it is asserted (as is very probable, though we are without distinct evidence of the fact) that the printer was the compiler of the book, and he certainly introduces it by three six-line stanzas. If this work came out originally in 1561, according to the entry, there is no doubt that it was the precursor of a very singular series of tracts on the same subject, which will be noticed in their proper places.]

FOR TAKYNGE OF FYNES FOR COPYES AS FOLOWETH.

[This account is from 22 July, 1561, to 22 July, 1562.]

- 1561-2. Rd of Rychard Lante, for his lycense for pryntinge of a ballett intituled how neyghborhed, Love, and Tru dealinge ys gonne, the iiij^d.

[The article "the" at the end of the entry seems to show that the clerk intended to insert the date, but omitted it: he has been very unsystematic in this respect.]

Rd of John Aldee, for his lycense for pryntinge of ij. ballettes, the one a dyscription of this mortall lyfe, and the other of Remembraunce of Godes mervilous mercy, exhortinge us to Repente viij^d.

[This mode of spelling the stationer's name would show that

Alde was then usually pronounced as two syllables; it is not often so written, nor printed.] 1561-2.

Rd of Rychard Lante, for his lycense for pryntinge of ij. Ballettes viij^d.

Rd of master Duxsell, for his lycense for pryntinge of a ballett intituled the unconstant state and tyme of man's lyfe iiij^d.

Rd of John Alde and John Awdelay, for thayre lycesses for pryntinge of Coxes agaynst sosserers and coungerers, w^t an Almanacke viij^d.

[On 25 July, 1561, Francis Cox was set on the pillory in Cheapside, "being accused of the use of certayne sinistral and diuvelish artes." These he disavowed, and the above entry may refer to a little work called "The unfained Retractation of Francis Cox," or, more probably, to Cox's "Short treatise, declaringe the detestable wickednesse of magicall sciences, as Necromancie, Conjurations of spirites, Curious Astrologie, and suche lyke," printed with the date of 1561. Ames says that the entry is "A confession made by a preste, which stode upon the pyllorye with vij. moo," but this seems to be a mistake. In 1575 was published "Fran. Coxe, his Treatise of the making and use of divers Oyles, Unguents, Emplaisters, and stilled waters."]

Rd of master Wally, for his lycense for pryntinge of a Ballett of the Bachelor iiij^d.

[This is doubtless the excellent ballad which has been handed down to our time in the Editor's MS. (not older than the reign of James I.) in the following form.

THE BATCHELOR.

"Hough for the batchelor! merry doth he live,

All the day long he can daunce, sing, and playe:

His troubles they are like to water in a sive,

The more that poureth in, the more it will away:

This is the verie truth I doe declare and saye.

Maryed men for him may sit, sighe, and grone,

He is well content, and letteth well alone.

1561-2. The haples maryed man is tyed to one wife,
 And from her syde he dareth not to goe :
 If he goe astray, it were pitie of his life,
 For ever after is but miserie and woe.
 But the jollye batchelor lyveth never soe ;
 He may take as many wyves as pleaseth his will,
 And happie woman is her dole that pleaseth him still.

The man who is maryed must goe home at night,
 He can never stay carowsing with his frendes ;
 If once he staye away, he were best keepe out of sight ;
 He never enough can make his wife amendes.
 Knoweth she where he is, she commeth or els sendes,
 And leads him such a daunce as is pitie for to see ;
 But a batchelor's lyfe is the onely lyfe for mee.

He hath no childeren to cry, and puke, and pule,
 And put an ende to the quiet of his lyfe ;
 He hath no wife that with a three legd stoole
 Maye combe his head and keepe continual stryfe.
 Alas, is no miserie equall to a wife !
 Ask all that have tried it, if they dare to tell,
 And they will saye a wife is on earth the onely hell.

She may take in hand to plant his head with thinges
 That grow on bulls, and coves, and sheepe some time,
 And if he but complaine, then out at doores she flinges,
 And thinketh to controule her it is a greevous crime.
 She will be ruled by reason nor by ryme :
 She doth what her liketh, and goeth where she list,
 And oft before her husband's face she willeth to be kist.

A batchelour may drinke, and never care a strawe
 Who payeth the shot, or whether it is payde :
 He never feareth sargent or the law,
 Nothing in this world can make the man afrayde.
 A husband, God it wot, is every daye dismayde ;

But hath brought on him selfe his owne miserie, 1561-2.
And ought to have no pittie from such as you and mee.

When a jollie batchelor goeth to a fayre,
He hath money in his pockets, and may it freely spend;
He marketh prettie damosells in a clustre there,
And plungeth soone among, to see what they pretend.
He giveth them garters, gloves, and ballades without end;
True love knotts and ribans, or what so they espye,
And they rewarde him well with some thinge by and bye.

Hough, then, for the batchelor ! his merie hart lives long ;
His daie is all sunshine the whole yeare round :
If his bodye faile, his harte is alwaye yonge,
Whiles that he can keepe him selfe above the ground.
This is the truth, as I have ever found.
Sing, then, for batchelors, a merie life that leade,
And sighe for the maryed men, for they are sad in deede.”]

Rd of Raufe newbery, for his lycense for pryntinge of a bal-
lett intituled, yf truth be in the storyes olde, &c. iiij^d.

Rd of Alexandre Lacye, for his lycense for pryntinge of ij.
ballettes, the one intituled will it never be the better, and the
other dyvers auntyent lawes, &c. viij^d.

Rd of William norton, for his lycense for pryntinge of a bal-
lett intituled manners for matrons iiij^d.

[Respecting none of these ballads, and many more, have we any infor-
mation. They are not now known by such titles.]

Rd of William Coplande, for his lycense for pryntinge of a
ballett intituled Holly and Hyve, &c. iiij^d.

[This is perhaps the ballad inserted by Ritson in his “Ancient Songs
and Ballads,” (i., 181, edit. 1829) under the title of “The contest of the
Ivy and the Holly,” which he gives “from a MS. of Henry the VIth’s
time.” It is not known in print.]

- 1561-2. Rd of Heugh shyngleton, for his lycense for pryntinge of a
Balled intituled when Ragynge love, &c. iij^d.

[The third time this popular poem has been entered. See pp. 5 and 36.]

Rd of Rychard Lante, for his lycense for pryntinge of a bal-
lad intituled a prayer of Lady englonde iij^d.

Rd of owyn Rogers, for his lycense for pryntinge of a new
yeres gyfte made by Leves Evauns iij^d.

[Lewis Evans was a schoolmaster, and had been a Roman Catholic, as appears by his "Castle of Christianitie," 1568. Earlier in life, he wrote "a new Balet, intituled Howe to wyve well," (reprinted in "Old Ballads from Early Printed Copies," 1840,) which, like the above "New Year's Gift," was from the press of Owen Rogers. We shall find other original productions by Evans, licensed hereafter, besides translations from Horace.]

Rd of William Shepparde, for his lycense for pryntinge of a
ballad intituled Tom Longe, y^e Caryer iij^d.

[This ballad becoming popular, we shall presently meet with other entries regarding it.]

Rd of Thomas Colwell, for his lycense for pryntinge of a
ballad intituled the Woman of Canyne iij^d.

[Founded, of course, on the beautiful incident of the Woman of Canaan, in the xvth chapter of St. Matthew.]

Rd of Thomas Colwell, for his lycense for pryntinge of a
balled intituled Hay de gye iij^d.

[The popularity of this ballad, whatever it might be, led very soon to the entry of an answer to it. Rustic dances were called "Heydegies" by writers of the time, and, among other authorities, the word occurs in this sense in Lily's "Endymion," 1591.]

Rd of John Alde, for his lycense for pryntinge of a balled
intituled Rusticus and sapyence iij^d.

[No production with this title is anywhere noticed among the works printed by Alde. Of course, we ought to read "Rusticus and Sapiens."]

Rd of mr. Wolfe, for his lycense for pryntinge a polige in 1561-2.
englesshe xij^d.

[This was probably meant by the clerk for the *Apologia Ecclesiæ Anglicanæ* in English, printed by Reginald Wolfe in 1562.]

Rd of Thomas Hackett, for his lycense for pryntinge of a
boke intituled phelantropose..... iij^d.

[No work with anything like the title of Philanthropos is found in any list of the books from Hackett's press.]

Rd of William Coplande, for his lycense for pryntinge of
the booke of Virgill in 4^{to} ... iij^d.

[This entry is important, because it may be said to set at rest the question whether W. Copland were the printer of the imperfect and unique "Virgilius" in the Garrick collection. Dr. Dibdin maintained the affirmative on various grounds, (iii., 171) without being aware that it was actually assigned to him in the Stationers' Registers. We find extant an imperfect copy of "Virgilius," supposed to be in the types of W. Copland, and here we see that he paid 4*d*. for entering it. Mr. Utterson reprinted the tract from an edition belonging to the late Mr. Douce, by Doesbroch at Antwerp. The story has no relation whatever to the *Æneid*; but Herbert, (i., 359) being puzzled by the entry, introduces an unlucky conjecture in a note, that the "Virgill" there mentioned was another impression of the translation by Gawin Douglas.]

Allde, for iij. ballettes [no sum.]

[This memorandum is in the margin of the Register.]

Rd of heugh shyngleton, for his lycense for pryntinge of iij.
balledes, the one intituled an answeare agaynste Haye de gye;
the other comme mery home, John; the thyrde a godly ex-
hortation, exhortynge gode's people for to rejoyce xij^d.

[The ballad called "Hay de gye," as we have just seen, was licensed to Thomas Colwell: here we have an answer to it.]

Rd of Alexandre Lacye, for his lycense for pryntinge of

- 1561-2. serten graces to be sayde before denner and after denner, w^t a ballad intituled A lamentation of the meserye of mankynde viij^d.

[In connexion with these "graces to be said before dinner and after dinner," we may take this opportunity of mentioning a very curious work in prose, (existing only, as far as we know, in the Lambeth library,) printed by John Kingston, but no where included among works from his press. It bears date in November, 1558, and is entitled "A speciall grace appointed to have been said after a banket at Yorke, upon the good nues and Proclamation thear of the entrannce in to reign over us of our soveraign lady Elizabeth," &c. It occupies many pages 8vo.; and, as it must have taken more than an hour in the delivery, it was very well that it should have come "after the banquet." It goes over all the circumstances of the kingdom, especially as regarded religion; and while it inveighs bitterly against Roman Catholics, and most of all against "stout Stephen of Winchester," as Gardiner is called, it nevertheless exhorts the Queen to a course of forbearance and mercy towards the enemies of the new faith. No name is to be found in any part of the tract; and on some accounts it seems so objectionable, that we should not be surprised if it had never been published, but, having been sent to Lambeth for the Archbishop's approbation, had been stayed there.]

Rd of Thomas Colwell, for his lycense for pryntinge of a balled intituled to passe the place..... iiij^d.

[We insert this ballad, or a moralization of it, from MS. Addit., Brit. Mus., No. 15,225, as a specimen of the pious parodies of the time, although the MS. is of a considerably later date.

TO PASS THE PLACE.

"To passe the place where pleasure is,
 it ought to please our fantasie,
 If that the pleasure be amis,
 and to god's word plaine contrarie,
 Or els we sinne, we sinne,
 And hell we winne,
 Great paine therein,
 All remedie gone,
 Except in Christ alone, alone.

The lives that we long lived have

1561-2.

In wantonnesse and jolitie,

Although the[y] seeme and show full brave,

yet is their end plaine miserie.

Let us therefore, therefore,

Now sinne no more,

But learne this lore,

All remedie gone,

Except in Christ alone [alone].

And say we then with Salomon,

that bewtie is but vanitie;

Yet they that feare the lord alone

shall sure enjoy felicitie.

For this may we, may we,

Perceive and see

Most true to be,

All remedie gone,

Except in Christe alone, alone.

Our perfett trust and confidence

must fixed be on Christ onelie,

Servinge our lord with pure pretence,

and shunning all hipocrisie,

Which might us draw, us draw,

From gode's true law :

Marke well this saw,

All remedie gone,

Except in Christ alone, alone.

If gode's true word, by preaching plaine,

might anie wise us certifie,

We could not then so blind remaine,

but should embrace the veritie.

For why the word, the word,

Of god our lord

Doth well record

All remedie gone,

Except in Christe alone, alone.

1561-2.

Our faithfull frendes, the pastors pure,
 doe give us counsell certainlie
 From wickednesse for to be sure
 to leave our fooleish fantasie,
 Which is the springe, the spring,
 That doth us bring
 To eich ill thing,
 All remedie gone,
 Except in Christ alone, alone.

What wisdom have our wicked wittes
 to worke all thinges untowardlie?
 What reason restes in such fond fittes
 to cause things chance so frowardlie?
 Therefore betime, betime,
 Leave we our crime,
 And learne this rime,
 All remedie gone,
 Except in Christ alone, alone.”]

Rd of Rycharde Tottle, for his lycense for pryntinge of a boke intituled one hundreth good poyntes of husboundry maryed unto a hundreth good poyntes of huswifry, newly corrected and amplyfied iiij^d.

[No edition of so early a date, in which the “good points of husbandry” are “married to a hundred good points of huswifry,” is now known. Dibdin quotes John Kyng’s “sale catalogue” upon this question, in ignorance of this important entry in the Register, which directly and strongly confirms the fact he is endeavouring to establish.]

Rd of heugh Shyngleton, for his lycense for pryntinge of a ballett intituled Elderton’s Jestes with his mery Toyes... iiij^d.

[Two ballads by William Elderton are reprinted from the original broadsides in “Old Ballads from early Printed Copies,” 1840, one of them dated in 1559, and the other, without date, but probably about 1570. See also p. 56 of the same work. If “Elderton’s Jests with his merry Toys” ever came out, no copy has descended to our time, and, for

a reason to be assigned presently, perhaps, the tract was suppressed. In 1561-2. the volume of "Roxburghe Ballads," 1847, is an Epitaph by Elderton upon Bishop Jewell, who died in 1571.]

Rd of Thomas hackett, for his lycense for pryntinge of a ballett intituled in the prayse of worthy ladyes here in by name, and especyally our quene Elyzabeth, so worthy of fame iiij^d.

[This title, like many others, is clearly metrical, though written by the clerk as prose: the ballad has not survived in print or MS.]

Rd of Thomas Hackett, for his lycense for pryntinge of a dialoge of wyvyng and thryvyng of Tusshers, with ij lessons for olde and yong iiij^d.

[Tussher is doubtless to be read Tusser, meaning Thomas Tusser, before mentioned; but this work by him, if it ever were printed, is not now known.]

Rd of Rowlande Hall, for his lycense for pryntinge of a letter of Nycholas nemo iiij^d.

[The work is only heard of in the above entry: we may presume, perhaps, that it was humorous and satirical. Nicholas Nemo is a character in the old play, "The Three Ladies of London," 1584 and 1592, but there is no letter from him in the course of that performance.]

Rd of John Alde, for his lycense for pryntinge of serten ballettes, the fyrste intituled of a hunter, the secounde of Remembraunce of gode's mercy, the thyrde agaynste detreccion, the iiij^{or} the twynlynge of an ee, and the vth lett us looke shortly for the latter daye, and last of all of unthrefts ... ij^s.

[If any of these have been preserved, we are not able to recognise them by the titles here given. In "The Handful of Pleasant Delights," 1584, is a song, beginning

"When as the hunter goeth out
with hounds in brace," &c.,

which may be meant by the ballad of "a hunter;" but that was to be sung "to the tune of The Painter." We may not inappropriately intro-

1561-2. duce here a notice of a tract printed by John Alde for Edward Halley, in 1562, with the following title, for an entry of which we have searched in vain in the Register—"A Complaint of the Church against the barbarous tyranny executed in Fraunce upon her poore members. 1562," &c. It is wholly in verse, and anonymous; and as we have never heard of any copy but that we have used, we may be allowed to quote a very few lines merely for identification—

"Record the rout of strangers there,
that Guise hath cald for aid;
Record their Armes embrewd with blood,
with pitie never staid;
Record that bloudy fearce Edict,
that horrible decree
Proclaind in June (o, Scithian Duke,
o, barbarous crueltie);
Record, alas, alas recorde
the bloudshed every where:
In executing it with force,
Not man nor God they feare," &c.

This publication seems to have preceded the Queen's Declaration, inserted at length by Stow, in his *Annales*, 1097.]

Rd of Thomas Hackett, for his lycense for pryntinge of an dytty towchynge the Ryghte honorable earle of Sussex, Lord Depute of Irlonde, of serten feates of warre donne in the north Iles of Skottlande, w^t an other ballett in the prayse of a serten Ladye iiij^d.

[Hackett here seems to have procured licenses for three ballads at the price of one.]

Rd of John Alde, for his lycense for pryntinge of an admonition to Elderton to leave the Toyes by hym begonne, &c. iiij^d.

[Perhaps this "admonition" was effectual, for we do not meet with any evidence that "Elderton's Jests with his merry Toys," before entered, (p. 50) were ever printed. John Alde printed, without date—

"A supplication to Eldertonne for Leaches unlewdenes,
Desiring him to pardone his manifest unrudenes,"

which bears the name of William Fulwood, has been preserved in a 1561-2. broadside, and contains the subsequent allusion to Elderton's red nose: this peculiarity was about thirty years afterwards mentioned by Thomas Nash in his "Strange News," where he speaks of him as at that date (1592) recently dead. Fulwood says—

"It was, no doubt, unhomely done
to challenge, in such case,
So fyne a fellow as Eldertonne,
that hath so fayre a face.

But though your face be never so riche,
so precious or so gay,
Yet will he scratche it if it itche,
the paines for to delay."

The above entry against "Elderton's Toys" will occur again presently, and in the same words, excepting that, in the second instance, what is here called an "admonition" is there stated to be "a ballad."]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the infortunate fortune, or myschaunces that happen to suche that waunte grace and not servynge of god, &c. iiij^d.

Rd of heugh Shyngleton, for his lycense for pryntinge of a ballett intituled the genealoge of Antechriste iiij^d.

Rd of Fraunces godlyfe, for his lycense for pryntinge of the picture of a monsterus chylde w^{ch} was bowrne in suf-folke [no sum.]

[Perhaps the clerk of the Company did not know what ought to be the charge for a license for a publication of this kind; but, when he made the subsequent entry, he had ascertained that it should be the same as for a ballad, play, or tract.]

Rd of John Alde, for his lycense for pryntinge of a picture of a monsterus pygge iiij^d.

[See afterwards "a picture" of, probably, the same "monstrous pig," licensed to Garrad Dewes, with the additional information that it was to be seen at Hampstead.]

- 1561-2. Rd of Thomas Hackett, for his lycense for pryntinge of a new interlude of the ij synnes of Kynge Davyd iij.

[No such interlude is now known, and we are not aware of any other mention of its existence. Among the Roxburghe Ballads, now in the British Museum, is one of very old date, (although in that edition printed for J. Wright about 1640) entitled "The Story of David and Berseba." Possibly this relates to one of the "Sins of King David" mentioned in the entry. It is easy to imagine why the publication of such an "interlude of the two sins of King David" should have been prevented, and this may be the reason why we have no trace of its existence, excepting in the Registers. G. Peele's play, "The Love of King David and fair Bethsabe," was not written until many years afterwards, and printed in 1599.]

- Rd of Edmonde Hallye, for his lycense for pryntinge of a ballett intituled agaynste fylthy wrytinge and suche lyke de-lyghthyng..... iij^d.

[This broadside exists, and purports to have been "Imprinted at London by John Alde, for Edmond Halley, and are to be solde in Lumbard strete, at the signe of the Egle." It is contained in the volume of "Old Ballads from Early Printed Copies," 1840; and, as there suggested, seems to have been part of a literary contest in which the pious author, Thomas Brice, (whose name is at the end) had been engaged with some unknown antagonist. The name of Brice will often occur hereafter.]

- Rd of John Tysdayle, for his lycense for pryntinge of iij Ballettes, the one intituled newes out of Kent; the other a new ballett after the tune of Kynge Salomon, and the other newes out of heaven and hell..... xij^d.

[John Byddell printed "News out of Hell," according to Ames, in 1536, and John Gowghe printed "News out of Heaven" in 1541; but we know nothing of any broadside or performance in any other shape, called "News out of Heaven and Hell." In 1565, W. Copland printed a tract called "Newes come from Hell of love unto all her welbeloved frendes, as Usurers, which with other useth Extorsion," &c. At the end we read "Finis qd J. E.," and it is a very ill written, and worse printed, attack upon all who lent out money at interest:—"This devylles

use," (says the author) "wyll never be left onelest the quenes grace 1561-2. with her noble Counsayll dothe set forth a commaundement upon payne of death it shal be lefte, for they feare not God." It is no where enumerated among the productions of W. Copland's press; and, as we do not find any license for it, we may infer that it was printed without authority from the Stationers' Company. Adverting to the earlier portion of the above entry, we may observe that the ballad called "News out of Kent" may have been "There was a Maid came out of Kent," quoted in W. Wager's interlude, "The longer thou livest, the more foole thou art," n. d. Among the Roxburghe Ballads are several upon Solomon—one called "Solomon's Sacrifice," (i., 390) and another "Solomon's Sentences," (i., 391.)]

Rd of John Tysdale, for his lycense for pryntinge of ij ballettes, Kyt hath loste hyr keye, the other, the Country hath no pere, newly moralized..... viij^d.

[The subsequent ballad is probably what is alluded to in the entry, but we transcribe it from a MS. of a later date.

KITT HATH LOST HER KEY.

"Kit hath lost her key,
But I have one will fytt
Her locke, if she will try,
And doe not me denie :
I hope she hath more wytte.

My key is bright, not rusty,
It is soe oft applied
To lockes that are not dusty,
Of maydens that are lusty,
And not full fillde with pride.

Then, Kitt, be not to[o] prowde,
But try my readie key,
That still hath bene allowde
By ladies faire a crowde,
The best that ere they see.

1561-2.

You can but try, and than,

If it fitts not, good bye:

Go to some other man,

And see if anie can

Doe better, Kitt, then I.

But neere come backe to mee,

When you are gone away,

For I shall keepe my key

For others, not for thee:

Soe, either goe or stay."

The word "moralized," as applied to a ballad called "The country hath no peer," occurs in this entry for the first time. Whenever a ballad became popular, it was the custom for pious poets to write a religious parody upon it, to the same tune; and this was what was then well known by the term "moralization:" of the practice various examples will be found, in the course of our extracts from the Stationers' Registers. The ballad above quoted cannot well be called a "moralization," although its import is ambiguous.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled an admonition to elderton to leave the toyes by hymn begonne iiijd.

[We have just had this entry, (p. 52) and in nearly the same terms: Alde must have paid for it twice, perhaps by mistake; and instances of the same kind, as regards other printers, are not very uncommon. On p. 59 will be seen a notice of Elderton's "Answer for his Merry Toys."]

Rd of Thomas Colwell, for his lycense for pryntinge of iij ballettes, the one intituled yf wytt wolde searve my will and harte, the other a new ballett of iij^{or} of the commandementes. The thyryde a new ballett, thus goeyth the worlde now in these our dayes, &c. xij^d.

[The last is probably "The maner of the World now a dayes," a broadside printed by W. Copland, and subscribed J. S., meaning, perhaps, John Skelton: see Dyce's *Skelton's Works*, i., 148. In Lambeth Library is preserved in MS. (No. 159) a poem entitled "Now a Dayes,"

in precisely the same measure and spirit as Skelton's satirical ballad, of 1561-2. which, though highly curious, nobody has made any mention. It was clearly written long before the Reformation, and the following two stanzas will give a notion of the whole.]

“ Men say that priors and abbottes be
 Grete grosyers in this countre :
 They use bying and sellyng openlye,
 the church hath the name.
 Thei are not content with ther possession,
 But gapying ever for promotion,
 And thus withdrawing men's devotion,
 Unto the landes grete shame.

And in lykewyse the commynalte
 Apply them selff ryght mervelouslye
 To lerne craftes and subtilite,
 ther neybour to begyle :
 The sister will begile the brother,
 The childe wyll begyl the mother ;
 And thus one will not trust another,
 Yf this world last a whyle.”

FYNES FOR BRAKYNGE OF GOOD ORDERS, AS FOLOWETHE.

Rd of master Wally, for his fyne for pryntinge of Jacobe
 and his xij sonnes without lycense viij^d.

[We have before us a copy of this very rare production, consisting of 116 seven-line stanzas. It purports to have been “Imprinted at London by John Alde, for John Harrison,” without date, and the poem begins, as it were, on the title-page, which is headed, “The History of Jacob and his twelve Sonnes:” underneath it is a woodcut of a throned king, with two kneeling courtiers on each side. In the Rev. S. R. Maitland's “List of Early Printed Books at Lambeth,” 1843, p. 320, is a notice of a curious fragment of this poem of a different edition—perhaps that for printing which without license Walley was fined; but, as it has neither beginning nor end, it is impossible to ascertain the point. No author's name is any

1561-2. where given; and, as the production is of the greatest rarity, we may be pardoned for quoting the concluding stanza from the copy in our hands.

“Now, ye that shall this book see or read,
Doo not think that it is contrived of any fable,
For it is the very Bible in deed,
Wherin our faith is groundd ful stable.
Now, God give us grace, that we may be able,
By merit of his Passion, to Heaven to ascend:
For this matter heer I make an end.”

Rd for serten bokes in frynshe and Englesshe, w^{ch} was taken goyng hawkyng aboute the stretes, w^{ch} ys contrary to the orders of the Cytie of London iiij^s. iiij^d.

[This is a remarkable entry in reference to the dissemination of popular literature at the time; and it applied not only to books in English, but in French. Doubtless, the members of the Stationers' Company, who kept shops or stalls, were opposed to the “hawking about the streets” of books which they had on sale; and, from the terms of the memorandum, we may infer that the Corporation had issued “orders” to the “contrary.”]

Rd of Thomas Hackett, for his fyne, for that he prynted a ballett of Tom longe the Caryer ij^s. vj^d.

[“Tom Long, the Carrier,” had been licensed to William Shepparde, (see p. 46) and Thomas Hackett must have invaded Shepparde's right. The fine was considerable for the time, comparing it with other impositions of the same kind.]

Rd of William Coplande, for his fyne for a boke of hawkyng, huntynge, and fysshynge, contrary to the orders of this howse iiij^d.

[Of this memorandum no notice seems to have been taken, although it relates to so singular and valuable a work as W. Copland's “Booke of hawking, huntynge, and fysshynge, with all the properties and medecynes that are necessary to be kept.” The fine was only the sum usually paid for a tract in the Stationers' books, and the probability seems to be that Copland had disobeyed “the orders of this house” by not having duly entered it for publication. In the first scene of Ben Jonson's “Every

Man in his Humour," Master Stephen talks of "the hawking and hunting languages," and of "the book" he wants to keep his hawk by, but this has been plausibly supposed to refer to "The Gentleman's Academy, or the Book of St. Albans," which had been printed three years before the date when the play was first acted.] 1561-2.

Rd of Thomas Colwell, for his fyne, for that he printed ij Ballettes, the one intituled the overthrowe gyven to the dyspraysse of hay de gye, the other, Elderton's answeere for his mery toyes, &c. v^s.

[This fine seems severe, and the publication of the two ballads, one defending Hay de Gye, and the other Elderton's answer to such as had attacked him on account of his "merry toys," must, we may suppose, have been attended with some circumstances of aggravation. Colwell was the printer of Hay de Gye (p. 46); at least, it is entered in his name, and hence the publication by him of the defence of it.]

FOR TAKYNGE OF FYNES FOR COPYES, AS FOLOWETHE.

[The following list applies, as it should seem, to the twelve months between July, 1562, and July, 1563.] 1562-3.

Rd of Edmonde Hallay, for his lycense for pryntinge of a ballett intituled Elderton's parrat answered iiij^d.

[We thus hear of the answer to it before we have had any information as to "Elderton's Parrot:" perhaps the latter had come out without license, or it might be one of Elderton's "Merry Toys." Skelton had written a poem called "Speke Parrot," printed by Lant without date, but not very long before Elderton's "Parrot" must have come out: see Dyce's "Skelton," vol. ii. Possibly, what Elderton wrote was an imitation of Skelton's production.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled pryde to invade accordynge to the act lately made

[This ballad must refer to the "Act of Apparel" that came out in May, 1562, mentioned in the Journal of a Londoner among the Cotton

- 1562-3. MS. Vitell., f. v.: the "pride" of those who were fond of wearing huge ruffs, great breeches, long swords, and daggers and buckles with long pikes, was thus "invaded." These "Acts of Apparel," or, more properly, proclamations against excesses in dress, were not unfrequent during the reign of Elizabeth: they had begun as early as 3 and 4 Edw. IV., and were continued by Henry VIII. and Philip and Mary. See "The Egerton Papers," printed by the Camden Society in 1840, p. 247.]

Rd of Thomas Colwell, for his lycense for pryntinge of a Comyde or interlude of mr. John Bale..... vjd.

[Colwell printed John Bale's "New Comedy or Enterlude concerning thre lawes of Nature, Moises and Christe," &c., with the date 1562 on the title-page. No other drama by Bale came from Colwell's press, so that we may presume that the entry here of "a Comedy or interlude of Mr. John Bale" alludes to the above.]

Rd of William greffeth, for his lycence for pryntinge of a ballett intituled a dyscription of the nature of a byrchen brome iiij^d.

[A song to the tune of "Broom," which tune may have been derived from the above ballad, is contained in "The Mad Pranks and Merry Jests of Robin Goodfellow," 1628, but first printed, perhaps, forty years earlier. At the back of the title-page of the first edition of Harman's "Caveat for Common Cursitors," 1567, is the representation of a "birchen broom," and some lines, which possibly had reference to this ballad: they are headed—

"Three things to be noted al in their kind—

A staff, a besom, a with that will wind;"

meaning the materials of which a broom is composed. Underneath is a woodcut of a broom, with these lines—

"A besom of byrche for babes very feete,

A long lasting lybbet for loubbes as meet;

A wyth so wynde up that these will not keepe:

Bynde all up in one, and use it to sweepe."]

Rd of William greffeth, for his lycense for pryntinge of a ballett intituled the dyscription of the peune..... iiij^d.

Rd of Rycharde pekerynge, for his lycense for pryntinge of 1562-3.
a ballett intituled a godly new ballett approvyng by the scrip-
tures that our salvation coseth only in christe iiij^d.

[The clerk seems to have been in unusual haste when he made this entry: for "Rycharde" we ought to read *William*, and for "coseth," *consisteth*. The first of these blunders is repeated in the next entry.]

Rd of Rycharde Pekerynge, for his lycense for pryntinge of
a ballett intituled god morowe to you good syster Jone... iiij^d.

Rd of James Robotham, for his lycense for pryntinge of iij
ballettes, the fyrst intituled the lamentation of christe for man;
the seconde how christe Calleth man frome the worlde; the
thyrde agaynste the invention of man's mynde xij^d.

Rd of nycholas englonde, for his lycense for pryntinge of a
boke intituled the fyrste and ix pte of Virgill

[In 1562, Rowland Hall printed for Nicholas England "The nyne fyrst bokes of the Eneidos of Virgil, converted into Englishe vearse by Thomas Phaer, doctour of phisicke, with so much of the tenthe booke as since his death could be found," &c. Phaer had died in 1560. This is the work intended by the clerk: the first seven books had been published in 1558, but we have no trace of them in the Registers.]

Rd of James Robotham, for his lycense for pryntinge of a
boke intituled the boke of chestes iiij^d.

[This book on Chess came out with the date of 1562, as "The Pleasaunt and wittie Play of the Cheastes, renewed," &c. It was printed by Rowland Hall, for James Rowbotham. See also p. 67.]

Rd of Alexandre Lacye, for his lycense for pryntinge of a
diologe betwene lyfe and death

[On p. 35 there is an entry by Owen Rogers, of "A ballad of Life and Death;" perhaps the same as the present "dialogue."]

Rd of Cherlewood, for his lycense for pryntinge of a ballett
intituled a diologe of the Ruffull burryinge of powles

[If "burrynge" mean *burning*, Charlewood came rather late into the

- 1562-3. field with his ballad on the calamity at St. Paul's Cathedral, which had taken place in June, 1561, and accounts of the event were immediately printed, see p. 39. But see *post* what is said of the sermon of the Bishop of Durham, to which the tract above entered may have related.]

Rd of John Cherlewood, for his lycense for pryntinge of a ballett intituled o lorde w^t harte in heaven so hye, &c.... iiiij^d.

Rd of garrad Dewes, for his lycense for pryntinge of a pyc-ture of a monstereus pygge at hamsted iiiij^d.

[We have already had "a picture of a monstrous pig" licensed to John Alde, (p. 53) and the "monstrous pig" here recorded was in all probability the same animal.]

Rd of owyn Rogers, for his lycense for pryntinge of a ballet intituled ho, Guyse the chefe of that gredy garryson.... iiiij^d.

[To what particular event in the history of the Duke of Guise this ballad may refer is somewhat uncertain: it is the first time any clear allusion has been made in the Register to the pending contest in France. "The same day at night, [14th November, 1562] came a commandment to the masters of every parish and mistresses should pray to [God] this three days for to help them that be sent beyond the sea against the Duke of Guise, the which the Prince of Condé does intend for to meet in the field on Tuesday."—Journal of a Londoner, MS. Cotton. Vitell., f. v.]

Rd of Rowland Hall, for his lycense for pryntinge of a boke intituled the Castell of memory..... iiiij^d.

[This was a translation by William Fulwood, a poet and writer of ballads, before mentioned, (p. 53) from the Latin of Bergomatis: it has some good verses by the translator, both at the beginning and end. Fulwood's best known work was "The Enemie of Idlenesse, teaching the manner and stile how to endite, compose, and wryte all sortes of Epistles and Letters," &c., 1568, in prose and versc. The verse consists chiefly of amorous epistles, which are intended as models for young gentlemen in writing to the objects of their affection. They are six in number, and are thus headed—

"A constant Lover doth expresse

His griping griefes, which still increase.

A Lover pearst with Cupid's bowe
Thinks long till he berid of woe.

1562-3.

A secrete Lover writes his will
By story of Pigmalion's ill.

A Lover hath his Ladies hart,
And writes to hir, as is his part.

A Lover, sicke for very love,
To pitie doth his Lady move.

A faithfull Lover, filing smart,
Doth nippe his Ladie, false of hart."

The work (which is dedicated by Fulwood, a Merchant Tailor, to the Master and Wardens of his Company) was so popular, that it was often reprinted: there are editions of it in 1571, 1578, and 1591; and no doubt others, of which we have at present no knowledge.]

Rd of William Coplande, for his lycense for pryntinge
of an Interlude intituled Jack Juggeler and m^{rs}. bound-
grace iiij^d.

[This is the entry of a drama of which only one copy exists, now in the library of the Duke of Devonshire: it is called, on the title-page, "A new Enterlude for Chyldren to playe, named Jacke Jugeler, both wytte and very playsent." It was printed by Copland, without date, but the preceding entry will serve to show about the time of its publication. The clerk made a mistake when he wrote "m^{rs}. boundgrace," for on the title-page and elsewhere the character named is "Mayster Boungrace." It has been reprinted for the Roxburghe Club; and an account of it may be seen in Hist. of Engl. Dram. Poetry and the Stage, ii., p. 363.]

Rd of m^r. Tottle, for his lycense for pryntinge of the Tragi-
call history of the Romeus and Juliett, w^t sonnettes ... iiij^d.

[The terms of this entry are important, because they show that Tottle originally intended to annex to this story of "Romeus and Juliett," as versified by Arthur Brooke, other poems by him, under the designation of "sonnets," then meaning short productions in every kind of verse: these, however, did not come out with the main poem, and were never

1562-3. heard of afterwards. Brooke tells us, in his address "to the Reader," that he had composed pieces, "in divers kindes of style," adding—

"The eldest of them, loe,

I offer to the stake,"

meaning his "Romeus and Juliett." The letters "Ar. Br." only are upon the title-page of his "Romeus and Juliett," (which was again printed in 1587) but the authorship of the work is fully ascertained from a poem upon the death of "Maister Arthur Brooke, drownde in passing to Newhaven," in Turberville's "Epitaphes and Epigrammes," 1567: it proves also that Brooke did not long survive the publication of his "Romeus and Juliett," in 1562, the date of the colophon. This work has been recently reprinted in "Shakespeare's Library," vol. ii. It is a curious fact that Brooke himself tells us that he had seen the incidents represented on the stage even at that early date.]

Rd of William Avyn, for his lycense for pryntinge of a ballett intituled the newe ballett of Strangwysshe iiij^d.

[W. Birch wrote, and Alexander Lacy printed, "A new Balade of the worthy service of the late doen by maister Strangwige, in Fraunce, and of his Death," which was probably posterior, in point of date, to the ballad entered above. The hero was a pirate, who, being condemned and pardoned, entered the service of Queen Elizabeth, and was killed in an attack on a French port: this event did not happen until after 1563. Birch's ballad begins thus:—

"England hath lost a soldiour of late,

Who Strangwige was to name:

Although he was of meane estate,

His deedes deserved fame;"

and he afterwards proceeds—

"In his yong yeares he walked wyde,

And wandred oft a stray;

For why, blynd Cupid did him guyde

To walke that wyldsme way.

Thus here and there, I wot not where,

He sounded where to ryde;

But happy haven he found no where,

Nor harbour for to abyde."

Only a single copy has descended to us, but what we have given will, 1562-3. probably, be considered a sufficient specimen. The above ballad has been mentioned before, p. 19, as well as Birch's "Song between the Queen's Majesty and England."]

Rd of nycholas Wyer, for his lycense for pryntinge of a boke intituled the demaundes iiij^d.

[This refers to "The Boke of Demaundes of the scyence of Phylosophye and Astronome, betwene Kynge Boccus and the Phylosopher Sydracke," and not to "The Demaundes Joyous" originally printed by Wynkyn de Worde, in 1511, and privately reprinted, within the last few years, with some remarkable errors: among them we may notice the imprint, in which Wynkyn de Worde is made to reside "at the sygne of the *swane*," instead of the *sonne*, where everybody knows he carried on business. "Boccus and Sydracke" had been also printed by T. Godfray and by Robert Wyer, both without date.]

Rd of shyngleton, for his lycense for pryntinge of ij ballettes, the one intituled Care causethe men to Crye, newly altered; the other declarynge how to avoyde the temptation of Sathan in these poyntes folowenge viij^d.

["Newly altered," in this entry, may perhaps be equivalent to *moralized*: we have already seen (p. 10) that "If care do cause men cry," &c., was printed by Tottell among the poems of Lord Surrey; and it may be curious matter of speculation how many of these productions by Surrey, Wyatt, and others, had appeared as broadsides, before they were collected by Tottell, and included in his Miscellany, 1557. Certainly, some of the earliest entries in the Stationers' Registers refer to separate broadsides of pieces inserted by that printer.]

Rd of John Alde, for his lycense for pryntinge of a ballett of Robyn hod iiij^d.

[The "Merry Jest of Robin Hoode," with its addition, the "newe playe for to be played in Maye games," &c., from the press of W. Copland, is the only piece respecting this outlaw, printed about this time, that has descended to our day: it first came from the press of Wynkyn de Worde, if the fragment possessed by Dr. Farmer, supposed to be by Rastell,

1562-3. were not older, which does not seem likely. (Ritson's "Robin Hood," i., p. 2.) Ritson and others take no notice of the preceding entry, which probably related to an early impression of one of the old Robin Hood ballads, none of which, we believe, have reached us of an earlier date than about the middle of the seventeenth century.]

Rd of John Tysdayle, for his lycense for pryntinge of certayne godly Carrowles, to be songe to the glory of god ... iiij^d.

[Carols "to the glory of God" are contained in Addit. MS., Brit. Mus., No. 15,225. There are several printed copies, some of them much more ancient than the extant impressions, among the Roxburghe Ballads in the British Museum.]

Rd of William Jonnes, for his lycense for pryntinge of a boke intituled The Cytie of Cyvelite, translated into engleshe by William Paynter ... vj^d.

[This work, by the translator of "The Palace of Pleasure," (of which we shall speak hereafter) does not seem to be known, nor do we recollect that it is any where else mentioned: Ritson takes no notice of it.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the lover extollynge hys Ladyes..... iiij^d.

Rd of Rowlande Hall, for his lycense for pryntinge of Cresentmas Carroles, auctorysshed by my Lorde of London... iiij^d.

Rd of William Coplande, for his lycense for pryntinge of a ballett intituled the doynge of the Lorde Powynges, Awdelay, Wallope, and my Lorde gray iiij^d.

[The Lord Grey here alluded to was William Lord Grey of Wilton, father of Arthur Lord Grey, the patron of Spenser: he was buried at Cheshunt 20th December, 1562, according to the "Journal of a Londoner" (Cotton MS., Vitell., f. v.); but, according to an account of the ceremonial, published by the Camden Society in Sir P. de M. Grey Egerton's "Commentary on the Services, &c. of William Lord Grey of Wilton, K.G.," the funeral took place on 22nd December, Anno 5 Eliz. We shall presently see, licensed to another printer, "an epitaph of the death of the Lord Grey;" but Churchyard, in his "Chance," 1580, enumerates, among his productions, already printed, epitaphs on Lord Gray

of Wilton, Lord Poynings, "Maister Audley, the great soldiour," and 1562-3. Sir John Wallop; so that the entry above, made by W. Copland, doubtless refers to the first publication of Churchyard's "Epitaphs." That upon Audley is most likely the twenty-four verses preserved in Tottell's Miscellany, 1557, fol. 70, headed "In praise of Audley," beginning—

"When Audley had run out his race," &c.,

which we may therefore assign henceforward to Churchyard.]

Rd of James Robotham, for his lycense for pryntinge of a boke intituled the phelosyphers game..... vj^d.

[We have already had (p. 61) "the boke of the chestes," licensed to Robotham earlier in the year; and it was reprinted in 1563. It was the authorship of W. Fulce, who claims it in the dedication to a subsequent work by him. See p. 77.]

Rd of William Coplande, for his lycense for pryntinge of a ballett intituled Lettell Robyn Red breaste iij^d.

Rd of Rycharde Applay, for his lycense for pryntinge of a ballett intituled the complaynte of a synner vexed w^t payne iij^d.

[A ballad with this title by W. Birch is extant, printed by Alexander Lacy for Richard Applow, or Applay, as the name stands in the Register. It is a pious parody, or moralization, though not here so called, of Elderton's notorious ballad "The God of Love." See p. 68.]

Rd of leonerde gardener, for his lycense for pryntinge of a ballett intituled an ephetaph of the death of the lorde graye.

[i.e. William Lord Grey of Wilton. This may have been Churchyard's epitaph mentioned above—but, much more likely, a similar production by another author—printed originally in the form of a broadside.]

Rd of William Greffeth, for his lycense for pryntinge of a boke intituled the commendation of musyke, by Churchyarde iij^d.

[This is called "a book," and not a broadside: the author inserted it in none of the collections of his works, and never mentions it as his: if it were ever printed, it is now lost. His earliest known production,

1562-3. in the form of a tract, is entitled "A Myrrour for man where in he shall see the myserable state of this worlde." It consists of only three 4to leaves, and purports to have been "Imprynted at London by Roberte Toye," but it is not included in any list of the productions of Toy's press. It has no title-page, and probably never had one, the name of the poem being placed over the first of the 172 lines of which it consists. It is subscribed "Finis quod Thomas Churchard;" and "God save the Kyng," at the end, shows that Edward VI. was still reigning when it came out. Ritson never saw it, merely referring to Tanner; and, as it is a great literary curiosity, we subjoin a short specimen.

"Some men have treasure, and hartes ease at wyll,
 Yet ever wyshing, and neare hath theyr fyll;
 Soch fylthy lucre embraceth theyr hartes,
 So that thei may have thei force not who smartes.
 And though they have all, yet for more they gape:
 They drinke both the wyne and lokes for the grape;
 Whych maketh the poore ryght sore to lament,
 For they have nothing but for dobbble rent.
 They wold wyn theyr fode wyth labour and sweat,
 Yet all wyll not helpe, theyr rent is so great.
 And where they were wonte to upholde a plowe,
 Now scarce can they fynd the grasse for a cowe.
 Theyr chyl dren do watche, as haukes for their praye,
 Yet can they not get one good meale a daye.
 Soch woful morninge as in Englande
 Was never before, I dare take in hande."

This was tolerably bold language, against wealthy but extortionate landlords, in the reign of Edward VI.]

Rd of William greffeth, for his lycense for pryntinge of the ballettes folowyng; one the answere to the iiijth ballett made to the gods of love; an other of Jonas: another Tyb will playe the tome boye; and other agaynste drinkers; and other of the noughty use of swerynge; and other how the worlde ys well amended, quod lettle Jack of lente ij^s.

[W. Elderton, as mentioned on the preceding page, wrote a ballad called "The God of Love," which was extremely popular, and is quoted

in "Much Ado about Nothing," act v., sc. 2. According to this entry, 1562-3. there had been no fewer than four "ballads made to the goddes of love," the last of which was here answered. A Jack of Lent was a puppet, thrown at as an amusement during Lent, and it is here humorously supposed to ridicule the notion of the amended condition of the world.]

Rd of Thomas Colwell, for his lycense for pryntinge of iij ballettes, the one intituled stumple at a straw and lepe over a blocke: an other the Repentaunce shewed by the prodigall chylde; an other Herodes persecution xij^d.

[Among the Roxburghe Ballads, in the British Museum, is at least one upon the story of the Prodigal Child, which, from the style, we may suppose to have been a reprint of a much older broadside. "Herod's Persecution" was a very common scriptural subject.]

Rd of William greffethe, for his lycense for pryntinge of a ballett intituled the gracious gyfte that god ded gyve... iij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a playe intituled Dyecon of bedlam iij^d.

[No such play is known, but it is possible that the comedy of "Gammer Gurton's Needle" (in which "Diccon the Bedlem" is a principal character) may be meant: John Still, the author of it, was born in 1543, and was therefore nineteen in 1562. No impression of "Gammer Gurton's Needle" earlier than that of 1575 is extant.]

Rd of John Alde, for his lycense for pryntinge of a boke intituled the boke of wysedome, by Peter Tye..... iij^d.

[This book, according to Herbert, was in metre. It may have been substantially the same as "The boke of Wysdome," printed by Robert Wyer in 1532, a translation from the French. It does not appear whether Peter Tye was any and what relation to Dr. Christopher Tye, who in 1553 translated "the Acts of the Apostles" into verse, and set them to music. Peter Tye is not mentioned by Ritson in his Bibl. Poet.]

Rd of William greffeth, for his lycense for pryntinge of a ballett intituled whan and then..... iij^d.

[This may be an abridgment of the long title of a satirical ballad entered on p. 10—"Then and in these dayes, then," &c.]

- 1562-3. Rd of Tho marshe, for his lycense for pryntinge of a boke intituled the myrror of magistrates iiij^d.

[When this book was originally licensed in 1559, (see p. 21) sixpence was the sum paid; but here, on the re-impression, only 4d. was claimed by the Stationers' Company. The second part is often found with this edition of the first part, but just below occurs a separate entry of the second part.]

- Rd of Heugh Shyngleton, for his lycense for pryntinge of a ballett agaynste Userers iiij^d.

- Rd of Thomas hackett, for his lycense for pryntinge of a ballett intituled leave your swerynge

[William Griffith, as we have seen (p. 68), had a license to print a ballad "of the noughty use of swearing." See also p. 34.]

- Rd of Frauncis godlyfe, for his lycense for pryntinge of a ballett intituled a warnynge to englonde herein to advance by the cruell tyranny of the Guyse late of Fraunce iiij^d.

- Rd of Thomas marshe, for his lycense for pryntinge of the ij^{de} parte of myrror of magistrates iiij^d.

[This entry may show that the second part of "the Mirror for Magistrates," 1563, was printed and published separately, and not with the second impression of the first part in the same year noticed above.]

- Rd of mr. Serys, for his lycense for pryntinge of a boke intituled the burnynge of Powles, made by the besshop of Duram vj^d.

[No doubt, the sermon preached at Paul's Cross, soon after the conflagration by Pilkington, Bishop of Durham, in which he severely blamed the profanation of the edifice by fighting, brawling, and assemblages of idle people. It occasioned several other publications; but none of them were effectual, and the nave of the church continued for many years afterwards the resort of persons who had nothing else to do, and who met there to discuss the news of the day, or for less innocent purposes. Of this fact the proofs are too numerous and recent to need that we should quote any of them here.]

Rd of Alexandre lacye, for his lycense for pryntinge of a 1562-³
boke the xx orders of Callettes or drabbys iij^d.

[This very curious and amusing tract, as it must have been, has perished. On p. 42 is entered a tract which included a description of the "twenty-five orders of knaves," and this "book" of the "twenty orders of Callets or Drabs" was possibly intended to balance the account between the sexes.]

Rd of Raufe newbery, for his lycense for pryntinge of a Cer-
tayne egloges, Ephitaphes, and Sonettes wryten by barnabye
googe vj^d.

[This rare and interesting work, which contains epitaphs upon Thomas Phaer and Nicholas Grimoald, a poem on "Edwards of the Chapel," an address to Bishop Bale, &c., came out in 1563, from the press of Thomas Colwell for Ralphe Newbury. Googe informs "William Lovelace, Esq., Reader of Grays Inn," that the book, which he dedicates to him, had been placed in the printer's hands without his knowledge or consent, and that he would fain have withdrawn it, but, on his return from abroad, found it nearly finished, and the necessary paper provided. We learn from the contents that Googe had gone to Spain through France.]

Rd of Thomas Colwell, for his lycense for pryntinge of
a boke intituled the lamentable hystory of the prynce
Oedypus viij^d.

[If this had been a translation of the two tragedies by Sophocles, we should probably have been so informed, as well as that it was in a dramatic shape. It was most likely a narrative, and of some length, judging from the sum charged for the lycense.]

Rd of Alexandre Lacye, for his lycense for pryntinge of a
commendation of museke, and a confutation of them w^{ch} dys-
prayse the same iij^d.

[This production is extant in a broadside, and it is subscribed Nicholas Whight: the title it bears corresponds with the entry, viz., "A commendation of Musicke and a confutation of them which disprays it." It was "Imprinted at London by Alexander Lacy," &c., without date.]

- 1562-3. Rd of John Tysdayle, for his lycense for pryntinge of the lamentation of the ladye Jane made sayinge my father's proclamation, now I must lose my hed iij^d.

[This ballad related to Lady Jane Grey, and it seems evident that for "*my* father's proclamation," in the title, we ought to read "*her* father's proclamation," the clerk having been confused by the opening of the ballad in the first person. This proclamation, issued when Lady Jane Grey was unwillingly raised to the throne, exists in the library of the Society of Antiquaries; and the original MS., signed by the innocent victim of Northumberland's ambition, is preserved in the British Museum. It asserts the illegitimacy both of Mary and Elizabeth. No such ballad as that above entered is mentioned among the works printed by or for Tysdale, but it has been preserved, and is quoted below from a MS., written at least fifty years after the event, in the possession of the Editor.

LADY JANE'S LAMENT.

"Now must I lose my head:

a guiltles death I dye.

Ah, why sholde my deare bloud be shed,

nowe tell me, England, why?

What have I donne amis?

full suerly nothing I:

My lyfe by malice wronged is;

and I therefore shall dye.

I never sought a crowne,

with onely bookes content;

I askt noe glorie nor renowne

but such as they had lent.

I strove to put awaye

suche troubles from my brest:

My husbandes father did gainsay

what I still held for best.

I kept my constant fayth,

and vainely Fecknam strove;

For popery I hate as death,

and Christ my savior love.

Then pittie me all you
 that see my haples fate:
 Remember that I dye as true
 as I have livde in state.

1562-3.

I sawe my Dudley fall
 beneath the headsmans blow,
 And now am brought before you all
 to suffre, as you know.

I never did man wrong,
 and least of all the queene;
 But you will finde, ere it be longe,
 what ever she doth meane.

Lewd popery will againe
 be stablisht in the land;
 And martyrs bloud the scaffold staine,
 or brent with fiery brand.

Take warning then by mee
 of what will soone insue:
 I dye for fayth and puritie,
 and bid you all adue."

Of course such a production could not have been published, until Elizabeth and protestantism were completely established.]

Rd of William greffeth, for his lycense for pryntinge of a ballett of the great mysfortune lately donne on the seeas, where was loste syr Thomas Fynche and dyvers gentlemen with other moo iij.

[Nearly two hundred persons perished with Sir Thomas Finch, of Kent, on this occasion, off the harbour of Rye: the Queen's ship, the Greyhound, grounded on her way back from Newhaven. — Stow's *Annales*, 1108.]

Rd of m^r. Serys, for his lycense for pryntinge of a boke intituled Certayn noble storyes, contayninge Rare and Worthy matter iij^d.

[Not now known, but, no doubt, a curious collection of novels.]

- 1562-3. Rd of John Cherlewood, for his lycense for pryntinge of a ballett intituled, whan yonge Powlis steple olde powlis steples chylde iiij^d.

[This must have been published while St. Paul's was under repair, after the fire which destroyed the steeple, &c. According to the "Journal of a Londoner," before quoted, within six days after the calamity, the Lord Mayor, Aldermen, and Council, gave three-fifteenths toward the rebuilding of Paul's Church and steeple." Cotton MS., Vitell., f. v.]

Rd of Thomas Colwell, for his lycense for pryntinge of these ballettes folowynge, one of the husbandes, and suche husbandry as Townes and Countrys dayly doth descrye; and other of the godly constante wyse Susanna; and other of cheldryn's thoughtes; and other byrche and grene hollye; and other of Love; and other a songe of mylorde Courtenay; and an other of a mayde; and other of the lamentation of lady Jane; and an other of tom Tyler iij^s.

["The godly constant wise Susanna" (not "*wife* Susanna," as Warton quotes it) is the ballad of which Sir Toby sings a fragment in "Twelfth Night," act ii., sc. 3, and of which there is a comparatively modern copy in the Pepysian Library. Whether the ballads of "children's thoughts" and "birch and green holly" had any connection with each other, excepting in this entry, may be doubted. "The Lamentation of Lady Jane" we have had several times already, and it probably was the ballad quoted on p. 72. "Tom Tyler" may have been the original ballad of the dramatic piece called "Tom Tyler and his Wife," reprinted in 1661, as having been "printed and acted about a hundred years ago." No earlier edition than that of 1661 seems now known, though Ritson mentions one of 1578: the drama itself may have been here first entered for publication.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the daperest Countrey man that came to the Courte to wooy iiij^d.

Rd of Rychard Lante, for his lycense for pryntinge of a ballett intituled an example to folowe, wherein we may all see a synner cry Callynge to god for his mercy, &c. iiij^d.

Recevyd of Gyles Godhed, for the copyes, as foloweth. 1562-3.

The pycture of the prynce of Condee.

The Carde of London.

[A map of London of the time—highly curious, had it been preserved. It is just possible that it was the very interesting map republished some years ago by the Society of Antiquaries from the original plates, which had been recovered by Vertue.]

The pycture of the devell and the pope.

The pycture of Kynge Henry the eight.

The mappe of englonde and skotlande.

The story of the emperours.

The story of the iij cheldren.

[i.e., representing them, no doubt, in the fiery furnace. See the book of Daniel, chap. iii.]

The pycture of Kynge Edward the vj.

The pycture of quene Elyzabeth.

[At this date, it is likely that her majesty was not so displeased by the publication of "pictures" of her as late in life, when her vanity was so great, that she induced her Council to issue an order that no print-seller should venture to publish a likeness of her, until it had received the license and approbation of the public authorities.]

The Creation of the Worlde.

The pycture of paule the appostell.

The pycture of Saloman the wyse.

The pycture of the Kynge of Swathlande.

[The King of Sweden had visited this country in September, 1561.]

The dyscription of the howse of an harlotte.

[This was a pictorial representation of the dwelling of a prostitute; and we know no more particular and amusing description of the person and manners of "daughters of the game," about half a century afterwards, than one contained in Thomas Cranley's "Amanda," printed in 1635, from which we extract the following stanzas.

1562-3.

"The places thou dost usually frequent
 Is to some playhouse in an afternoon,
 And for no other meaning and intent,
 But to get company to sup with soon :
 More changeable and wavering than the moon,
 And with thy wanton looks attracting to thee
 The amorous spectators for to woo thee.

Thither thou com'st in several forms and shapes,
 To make thee still a stranger to the place,
 And train new lovers, like young birds, to scrapes,
 And by thy habit so to change thy face ;
 At this time plain, to-morrow all in lace ;
 Now in the richest colours may be had,
 The next day all in mourning, black and sad.

In a stuff waistcoat and a petticoat,
 Like to a chambermaid, thou com'st to-day ;
 The next day after thou dost change thy note ;
 Then, like a country wench, thou com'st in grey,
 And sittest like a stranger at the play.
 To-morrow after that, thou comest then
 In the neat habit of a citizen.

The next time, rushing in thy silken weeds,
 Embroiderd, lac'd, perfum'd, in glittering show,
 So that thy look an admiration breeds.
 Rich like a lady, and attended so :
 As brave as any countess thou dost go.
 Thus, Proteus-like, strange shapes thou vent'rest on,
 And changest hue with the Cameleon."

This class of ladies has been much the same in all ages. The author goes on to mention the principal books in the library of a courtesan ; and the enumeration is remarkable, consisting, as it does, of Shakespeare's "Venus and Adonis," "Salmasis and Hermaphroditus," (imputed, perhaps mistakenly, to Beaumont) Marston's "Pygmalion's Image," and various comedies, the particular titles of which are unluckily not given.]

The armes of englonde.

1562-3.

The example of Justice

The pycature of Charyte x^s.

[A very remarkable enumeration of early pictorial representations, &c., for the people: ten shillings were charged for the whole.]

These was recevyd of William Greffeth, for his lycense for pryntinge of a boke intituled a goodly gallyrye, wt a mooste pleasante prospecte into the garden of naturall contemplation, to be holde all the naturall causes of kynde of starres ... vjd.

[If this work, by W. Fulce, were printed at this date, no copy of that edition is now known: an edition by William Greffeth, in 1571, has descended to us, the title-page agreeing with the entry, as far as it goes, excepting that "starres" was written by the clerk for *meteors*.]

Recevyd of John Charlewood, for his lycense for pryntinge of a ballett intituled beholding both the stay and state of man kynde iiij^d.

Rd of John Tysdayle, for his lycense for pryntinge of a boke intituled the defence of women made agaynste the scholehowse of women, &c. vjd.

[If this be Edward More's work, it was first printed by John Kynge, in 1560 (see p. 14): no edition by Tysdale, if it were printed by him, has survived. Possibly, it was a supplemental "Defence."]

Rd of John Tysdayle, for his lycense for pryntinge of a ballett exortynge all christians to amendment of levynge ... iiij^d.

Rd of John Tysdayle, for his lycense for pryntinge of a mery Ryme consernynge butchers, grayzers, schole maisters, and tankerde bearers, &c. iiij.

[The ballad has not come down to us, and we are, therefore, unable to decide why schoolmasters were placed in such strange company. Hereafter, we shall have to notice an entry of a translated work on the sufferings of schoolmasters.]

Rd of John Tysdayle, for his lycense for pryntinge of ij

- 1562-3. ballettes, the one intituled Thom will have besse, and besse will have Thom; and the other of a mayde for sakyng hyr lover to mary w^t a servyngman viij^d.

[The latter of the two might be a reprint of Emley's ballad, "A new mery balad of a maid that wold mary with a Servyng Man," noticed on p. 5; or more probably a new composition, because, in Emley's ballad, the heroine does not forsake any lover in order to marry a servingman; she merely gives the preference to a servingman over every other class of society. This may be seen from the second stanza:—

"The sight of serving men doth my herte good,
When I them beholde, and wot ye well why?
Bicause they be lustie and full of yonge bloude,
Stronge and nymble, and very quicke of eye;
Clene, brave in apparel, and made properlye:
Wherefore, let father and mother saye what they can,
I wyl have to my husband a serving man."]

Rd of John Charlewod, for his lycense for pryntinge of iiij^{or} ballettes, the one declarynge how evell we do kepe the lordes tenne commandementes; and other of a man that his wyfe is m^r; an other shewynge how that the worlde ys the lenger the worse; an other as I me walked my self all a lone xvj^d.

Rd of Rowlande Hall, for his lycense for pryntinge of a boke intituled a poosye, in forme of a visyon, agaynste wytlhe Crafte, and Sosyrye, in myter, by John Hall iiij^d.

[There is a notice of this book in the *British Bibliographer*, ii., 349, and from thence Dr. Dibdin took his account of it. In the printed copies, the initials only of the author, I. H., are given, but the registration supplies his name at length. He was the writer of "The Court of Virtue," (which was in fact a moralization of "The Court of Venus," mentioned on p. 13) and of various other productions in verse. He may have been related to Rowland Hall, the printer, but John Hall was certainly in the medical profession, and resided at Maidstone: Extracts from his "Court of Virtue" may be seen in Ellis's "Specimens," ii., 118, edit. 1811.]

Rd of John Awdelay, for his lycense for pryntinge of the 1562-3.
Epitaphe of m^r. Veron iiij^a.

[This epitaph is a broadside, of which the printer was the author, and he puts his name at the end of it. Veron, or Viron, was a celebrated divine: the writer of "The Journal of a Londoner" calls him "parson Veron, the Frenche man," and informs us farther that he was "minister" of St. Martin's, Ludgate, in 1561. On the 2nd of November of that year, as we learn on the same authority, a young man stood in a white sheet at Paul's Cross during sermon time, "for speaking of certain words against Veron, the preacher." The last we there hear of him is on 8th March, 1562-3, when he preached before ten malefactors who were hanged: he must have died soon afterwards. Awdelay's broadside is entitled, "An Epitaphe upon the death of Mayster John Viron, Preacher."]

Rd of John Awdelay, for his lycense for pryntinge of a ballett intituled Volcon and Venus iiij^a.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled the prayse and commendation of the viage of m^r. Stuklay iiij^a.

[This ballad, in a broadside from Alde's press, has the following title: "A commendation of the aduenterus viage of the wurthy captain, M. Thomas Stutely, esquier, and others, towards the land called Terra Florida." It is reprinted in "Old Ballads from Early Printed Copies," 1840. Respecting this adventurer, who finally fell in the battle of Alcazar, see Dyce's "Peele's Works," ii., 82. See also *post*.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a Couragious exetation to the englessahmen ... iiij^a.

[This ballad had probably some connexion with the subject of the foregoing.]

Rd of William greffeth, for his lycense for pryntinge of a boke intituled Perymus and Thesbye iiij^a.

[This, which from the use of the word "book" would appear not to have been a broadside, is probably the most ancient form in which the story of Pyramus and Thisbe became known through an English trans-

- 1562-3. lation. This version (which must have been anterior to that printed by Thomas Hacket, if, indeed, that were not a mere reprint of what Griffeth here entered) has never been noticed. "The History of Pyramus and Thisbie, truly translated," is contained in the "Gorgeous Gallery of gallant Inventions," 1578; and in the "Handfull of Pleasant Delights," 1584, is "a new Sonet of Pyramus and Thisbie," subscribed J. Tomson.]

RECEPTES FOR PRESENTINGE OF PRENTICES, AS FOLOWETH.

1563. Stephen Peele, the sonne of Stephen Pele, the elder, of Attelburnell, in the Countye of Saloppe, husboundman, hath put hym self apprentice to Symonde Coston, cytizen and stationer of london, from the feaste of all sayntes, a^o 1563, seaven yeres..... vjd.

[Stephen Peele, there is little doubt, was father to George Peele, the celebrated dramatist; and here we learn the part of the country from which the family came, and who was George Peele's grandfather. Besides being a stationer and printer, Stephen Peele set his son the example of authorship, for two broadsides by him are known, and are reprinted in "Old Ballads from Early Printed Copies," 1840.]

Angell Day, the sonne of Thomas Daye, of London, parysshe clerk, hath put hym self apprentice to Thomas Duxsell, Cytezen and Stacioner of London, from the feast of the byrth of our Lorde god, 1563, Twelve yeres vjd.

[Angel Day was also an author, and wrote "The Englishe Secretary," teaching the fit mode of writing letters of all kinds, which first appeared in 1586, and was several times reprinted. We should not be at all surprised to find that Angel Day was the father of John Day, the celebrated dramatic poet, whose name frequently occurs in Henslowe's Diary, and several of whose plays deserve reprinting.]

FOR TAKYNGE OF FYNES FOR COPYES, AS FOLOWETH.

- 1563-4. [What succeeds applies to the twelve months between 22 July, 1563, and 22 July, 1564.]

Rd of William greffeth, for his lycense for pryntinge of a

ballett intituled the shewyng what mysfortune happened by 1563 4.
the desposition of the planettes, namely, in saynt marten's
parysshe, nere charynge Crosse iiij^d.

["Namely," in this entry, as in many instances that might be quoted, means *especially*, and the ballad satirically refers to some local and temporary matter in the parish of St. Martin in the Fields, which we shall find again adverted to.]

Rd of John charlewood, for his lycense for pryntinge of a
ballett intituled vanite of this worlde and the felycite of the
worlde to come iiij^d.

Rd of John Charlewood, for his lycense for pryntinge of a
ballett intituled Wysdome wolde I wyshe to have iiij^d.

[This ballad, in the next entry but one, is licensed to Thomas Colwell.]

Rd of William Coplande, for his lycense for pryntinge of a
ballett intituled the lamentation of an olde man for maryinge
of a yonge mayde iiij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a
ballett intituled Wysedome wolde I wyshe to have.. ... iiij^d.

[Just above, we have seen this ballad entered to John Charlewood, both stationers having, perhaps, obtained copies of it, and being anxious to secure their right to publish it. It is not known from the press of either printer.]

Rd of Thomas Colwell, for his lycense for pryntinge of a
ballett intituled Wylde wantonnes take warnynge by Jo-
sephus iiij.

Rd of John Awdlay, for his lycense for pryntinge of a bal-
lett intituled a dredefull dreame of Userye..... iiij^d.

Rd of John Awdelay, for his lycense for pryntinge of
a ballett intituled agaynste the sounde feare of fatall
death iiij^d.

[We may suspect that "sounde" has been miswritten for *fond*; i.e., foolish. See on p. 106 a similar ballad recorded.]

- 1563-4. Rd of Alexandre Lacye, for his lycense for pryntinge of ij ballettes, the one intituled a lamentation, showynge the cause of the late plage; the other intituled ascrybynge the manner of the Rogges, &c. viij^d.

[The plague had made its appearance in London in July, 1563, and was very fatal. The title of the second ballad should, of course, be *describing*, and not "ascribing," the manner of the Rogues. It was one of many publications relating to rogues and vagabonds—a very popular subject about this period.]

Rd of John Cherlewood, for his lycense for pryntinge of the Tenne commandementes of almyghty god; an other shorte treatis in tyme of saynt Heughes, &c.; a ballett reprovyng all Reball sonnges xij.

[But that the clerk usually calls verse *metre*, or, as he spells it, "myter," we should have thought that we ought to read the first part of this entry a "short treatise in *rhyme* of St. Hugh," who was the patron saint of shoemakers. We shall presently (p. 87) meet with another entry to Griffith of a ballad against "ribald and vain songs."]

Rd of John Alde, for his lycense for pryntinge ij ballettes viij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the Epytaphe of the death of the worthye prynces margrete, late duches of norfolke..... iij^d.

[Probably the widow of Thomas Howard, Duke of Norfolk, who had been attainted in 1546, was restored in 1553, and died in the next year. The wife of his successor was Mary, daughter of Henry Fitz-alan, Earl of Arundel.]

Rd of Rycharde Seerlle, for his lycense for pryntinge of a boke intituled a dialoge betwexte the experyence and a Courtiour of the myserable eastate of the worlde..... iij^d.

[A reprint of one of the works of Sir David Lindsay: hereafter, we shall find it re-entered by William Pickering, with an English translation accompanying the Scottish original.]

Rd of Rycharde Serlle, for his lycense for pryntinge of a 1563-4.
ballett intituled the prayse and dysprayse of women, very
fruthfull to the well dispoysed mynde..... iiij

[Although this tract (here miscalled a ballad) was entered by Serlle, it was in fact printed by How, and the name of the author is upon the title-page, which runs thus:—"The praise and Dispraise of Women, very fruitfull to the well disposed minde and delectable to the readers therof. And a fruitfull shorte Dialogue upon the sentence, know before thou knitte. C. Pyrrye. Imprinted at London, in Fleetstreete by William How." It has no date. The author begins with the dispraise of women, and afterwards, as a sort of counterpart, enlarges upon their merits; but there is much more spirit in his abuse than in his laudation. In one place he says of woman—

"In time, therefore, take hede and learne

This monster to eschewe,

And eke with wisdom to diserne

her wicked witles hew."

The dialogue at the end, on the proverb "know before thou knit," occupies only two 8vo pages, but, from their dulness, they are too much.]

Rd of Alexandre Lacy, for his lycense for pryntinge of iij
ballettes, the one intituled a dysputation betwene olde age and
youghe; the seconde, Leave of betyme your wycked trades;
the thyrde, the complaynte of an apprentice w^{ch} dayly was
shente xij^d.

[Late in our present volume occurs an entry of "a dialogue between Youth and Age," most likely a reprint of the above, which has been preserved in MS. only, (*penes* the Editor) and runs as follows—

YOUTH AND AGE.

"Olde Age and Youth did meete,

All in a shadie grove,

And thus in greene retreat

Eche for the maystry strove.

Youth. Go by, olde man, and gett

Out of my heedeles waye:

To Youth thou arte a lett,

But I will laugh and playe.

1563-4.

Time is to sight and grone,
 When like thee I am olde,
 Then will I make my mone
 That I am chill and colde.

Age. Fond Youth, thy yeeres are greene,
 But soone will come the browne,
 And then it shalbe seene
 How thou wilt frett and frowne.

Thou laughest at me nowe,
 And biddes me to goe by,
 But thinke a while that thou,
 Like me, must stoope and dye.

Youth. Leave that, olde man, to mee;
 I shall live manie yeeres;
 When I am olde as thee
 Is tyme enough for feares.

Why sholde I weepe and sighe
 Whiles I can daunce and sing?
 Goe tell the lark and pye
 Not to rejoyce in Spring.

Age. Thinke this, o lustie youth,
 Thy reason God did give
 To teach thee for a truth,
 Thou can not alwaye live.

The larke and pye knowe not
 That Winter commeth soone,
 When all their songes, God wot,
 Shall be but out of tune.

Youth. I am full well content,
 Like them, in winter daye
 To knowe that it is sent,
 And soone it will awaye.

The Spring returnes againe
 With all its mery greene,

When woodes and feildes are fayne
In liverie to be seene.

1563-4.

Age. Then farewell, most fond boye,
To talke with thee is vayne;
I will my tyme imploye
Whe[re] I maye some thinge gaine.

Youth. Farewell, thou graybeard man:
Thy counsell when I neede
He come to thee, and than
Perchance thoult better speede."]

Rd of Alexandre lacy, for his lycense for pryntinge of a boke intituled a new tragicall historye of two lovers iiij.

Rd of Alexandre lacy, for his lycense for pryntinge of a ballett intituled Mawkyn was a Country mayde, moralysed..... iiij^d.

[Another conversion of a popular ballad to a pious purpose. We know nothing of the original, nor of the moralization.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the complaynte of a mayde in London, declarynge hyr trubbles to over passe the pryntes lyfe, and affyrmyng the same by hyr ungentle Rewardes iiij^d.

[We are certainly to understand "pryntes" 'prentice; but even then the title of the ballad, which must have been amusing, is not very intelligible.]

Rd of John Cherlewood, for his lycense for pryntinge of a boke of serten godly prayers of Lady Janes, &c..... iiij^d.

[Lady Jane is Lady Jane Grey: the book is not now known. It is singular that Herbert (ii., 1103) should have misread and misprinted the entry as "a book of serten Godly prayers of Lady *Fanes*." It is written as clearly as possible "Lady Janes."]

Rd of Rychard Serlle, for his lycense for pryntinge of iiij

- 1563-4. ballettes, the fyrste intituled sett thynne howse in order, for thow shalte dye; the ij^{de}, the frutes of angry fytted; and the thyrde, the Aged Lover Renownceth Love xij^d.

[The last is the well known ballad by Lord Vaux, (which is corrupted by the first Grave-digger in "Hamlet,") beginning, "I loth that I did love." Richard Serlle must have reprinted it from the Miscellany by Tottell in 1557, fol. 73, unless it were a broadside before the appearance of that work. At all events, this entry serves to show its popularity, which the better adapted it to Shakespeare's purpose.]

Rd of Alexander Lacy, for his lycense for pryntinge of a ballett intituled the answer of the m^{rs} agaynste the causeles complaynt of the prentes and mayde sarvant iiij

[Perhaps this was an answer to the ballad previously entered, "the complaint of a prentice which daily was shent." We, however, hear nothing there of the "maid servant," whose "troubles" are "declared" in the last entry but two.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the Prayse of Women iiij^d.

[Perhaps in reply to the ballad "In dispraise of Women," published by Ritson, (Anc. Songs, ii., 35) from a MS., most likely transcribed from some printed copy, now lost.]

Rd of William greffeth, for his lycense for pryntinge of a ballett intituled nowe mayste mourne, poore man iiij^d.

[The title was evidently miswritten: it ought to run, either, "Thou mayst mourn, poor man," or "Now mayst thou," &c.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled the plage that was in London iiij^d.

[See a previous entry, p. 82, where a ballad is licensed to Lacy, "showing the cause of the late plagüe;" i.e., of 1563.]

Rd of Alexandre lacye, for his lycense for pryntinge of a ballett intituled blainynge Dame nature iiij^d.

Rd of William Gryffyth, for his lycense for pryntinge of a 1563-4.
ballett intituled Hercules and his ende..... iiij^d.

[Perhaps the first time the history of Hercules had been made popular in verse. See Warton's *H. E. P.*, iv., 243, edit. 1824.]

Rd of William Gryffyth, for his lycense for pryntinge of a
ballett intituled of fansye all in fansye iiij^d.

[The word "fancy," of old, was generally used as the synonyme of Love. Instances in Shakespeare are frequent.]

Rd of William Gryffyth, for his lycense for pryntinge of a
ballett intituled all Reball and vayne songes, whereof moche
hurte to yough daily doth comme..... iiij^d.

[We have already referred, p. 82, to a ballad of precisely the same tendency, licensed to Charlewood. The title is here given more at length, and, very possibly, it was a different production.]

Rd of William Gryffyth, for his lycense for pryntinge of a
ballett intituled the dyscription of a tru frynde, &c. ... iiij^d.

[Churchyard wrote a broadside in praise of friendship, (see *Roxburghe Ballads*, p. 42) which may bear some relation to the above entry: the theme, however, was common.]

Rd of William gryffyth, for his lycense for pryntinge of a
ballett intituled that fayre wordes makes fooles fayne,
&c. iiij^d.

[The title of this ballad, for another stationer, will occur again presently. In the mean time, we may remark that a ballad with this burden is found in a MS. in the British Museum, (Addit. MSS., No. 15,233) which thus commences—

"In youthfull yeares, when first my yonge desires beganne."

Every stanza ends with "Faire wordes make fools faine," and we need not doubt that it is the production alluded to in the above entry. The whole of this MS. has lately been printed by the Shakespeare Society, and the ballad in question will be seen on p. 74; but when Mr. Halliwell edited the work, he was not aware that the production to which the entry

1563-4. particularly relates was by Richard Edwards, and that it is inserted in "The Paradise of Dainty Devices," 1576, 1578, &c., with his name.]

Rd of John Cherlewood, for his lycense for pryntinge of ij ballettes, betwene Death and youghe, an other of Ruffes and longe sleeves viij^d.

[This "Death and Youth," most probably a dialogue, could hardly have been the same as "Youth and Age," already quoted on p. 83. Ridicule of ruffs did not at all cure the excess, which for many years afterwards continued and increased.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled Sampson the story doth shewe by Dalyda falslye he was overthrowen, &c. iiij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled of a faythles Lover whose stonye harte his carefull dettes coulde not penytrat, &c. iiij^d.

[For "dettes" we no doubt ought to read *ditties*.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the preme Rose in the grene forrest ... iiij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the Courte nolle iiij^d.

[Courtiers were called Courtnols, especially by rustics. See p. 90.]

Rd of William gryffyth, for his lycense for pryntinge of a ballett intituled of lyngeryng Love iiij^d.

Rd of William gryffyth, for his lycense for pryntinge of a ballett intituled Layde to gether w^t showelles..... iiij^d.

[*i.e.*, shovels: perhaps it was a didactic ballad on burial.]

Rd of William gryffeth, for his lycense for pryntinge of a ballett intituled chosynge of love and lovely thynges ... iiij^d.

Rd of William gryffyth, for his lycense for pryntinge of a ballett intituled buy Bromes buye..... iiij^d.

[A song for those who followed the ordinary but humble occupation of selling brooms in the streets. In the moral play of "The Three Ladies

of London," printed in 1584 and 1592, Conscience enters "with broomes 1563-4. at her backe, singing as followeth"—

"New broomes, greene broomes, will you buy any?
Come, maidens, come quickly, let me take a penny.

My broomes are not steeped,
but very well bound:
My broomes be not crooked,
but smooth cut and round.
I wish it should please you
to buy of my broome,
Then would it well ease me,
if market were done.

Have you any olde bootes,
or any olde shooes,
Pouch rings or buskins,
to cope with new broome?
If so you have, maydens,
I pray you bring hither,
That you and I friendly
may bargin together.

New broomes, greene broomes, will you buy any?
Come, maydens, come quickly, let me take a penny."

This was, perhaps, part of the ballad entered by Griffith, which had been long sung about the streets, and which was therefore adopted by the anonymous author of "The Three Ladies of London," as suited to the condition of life to which Conscience, in his drama, was reduced. A song to the tune is inserted in "Robin Good-fellow," the earliest known edition of which bears date in 1628, though it must have been originally printed many years earlier. See also the "description of the nature of a birchen broom," licensed to W. Griffeth on p. 60.]

Rd of William gryffyth, for his lycense for pryntinge of a
ballett intituled a defence for mylke maydes agaynste the
terme of Mawken iiij^d.

[Malcken is the diminutive of Mary, and in some parts of the country

1563-4. it is used to designate a slattern: in London, formerly, any country wench was so called (see p. 85); but, according to this ballad, it was applied especially to milkmaids. It is extant in the Editor's MS., of the time of James I., where it runs thus, and is entitled

THE PRAISE OF MILKEMAYDES.

"Passe not for rybaldes which mylkemaydes defame,
And call them but Malkins, poore Malkins by name:
Their trade is as good as anie we knowe,
And that it is soe I will presently showe. *Downe a downe, &c.*

They rise in the morning to heare the lark sing,
And welcome with ballettes the summer's comming;
They goe to their kine, and their milking is donne
Before that some sluggardes have lookt at the sunne.

In winter they trudge through the frost and the snowe,
They alwaies are readie, and never saie Noe;
They alwaies are mery, both mery and wise,
And all their defamers they well may dispise.

They practise no gyle, and they scorne all deceyte,
They envie no creature, or lowlie or greate;
But they are content with their lott as it fall,
And care not for Courtrolls in purple and pall.

What is it to them, in the midst of their sporte,
Who sinkes in disgrace, or who rises at Court?
They carrie their payles all so clenelie and sheene,
And the milke they have milkt may be drunke by the Queene.

In going to milking, or comming awaie,
They sing mery ballettes, or storyes they saye;
Their mirth is as pure and as white as their milke:
You cannot say that of your velvett and silke.

If they chance fall in love, their love is most true,
And they [never] saie, Doe as other folkes doe,
For others for money are oft bought and sould,
But milkemaydes care little for silver and Gould.

They welcome eche other with shakes of the hand : 1563-4,
 What is falshood in frendshippe they not understand ;
 The crymes of the rich they can never committe,
 And though but poore maydes, they have good mother witte.

Then, call them but Malkins, or what els you please,
 They passe not a pinne, but live at their ease :
 You may scorne them and theirs, but they truelie scorne you,
 And I holde it no marvell at all that they doe.

Downe a downe, &c."

It might not be difficult to point out some words and expressions in this ballad that are hardly as old as the date of the entry by Griffith ; but it is doubtless, in substance, the ballad as it was licensed to him.]

Rd of William gryffyth, for his lycense for pryntinge of a ballett intituled Howe the prowde Tyraunte hamond was hanged, and howe the Innocente mardochoi was preserved iiij^d.

[A ballad on the story of Haman and Mordecai. We have already had an entry of a drama upon the subject, under the title of "Godly Queen Hester," p. 36.]

TAKYNGE OF FYNES FOR COPYES AS FOLOWETH.

[This account is applicable to the twelve months between 22nd July, 1564--1564, and 22nd July, 1565.]

Receaved of owyn Rogers, for his lycense for pryntinge of a ballett intituled the blinde Harper iiij^d.

[Ritson might have added the title of this ballad to his note on "*blind harpers*," (Diss. on Anc. Songs and Music, lvij., edit. 1829) had he been aware of its existence. In Edw. Guilpin's "*Skialetheia*," 1598, is a couplet which shows that at the end of the reign of Elizabeth harpers were commonly blind:—

"If thou'lt not have her look'd on by thy guests,
 Bid none but Harpers hence-forth to thy feasts."

Rd of John Kyngeston, for his lycense for pryntinge of

1564-5. a ballett intituled the story of Jobe, the faythfull servaunte of God, &c. iiij^d.

[According to the "Journal of a Londoner," (Cotton. MSS., Vitell., f. v.) a play called *Jube the Sane* was acted at the marriage of Lord Strange on 7 February, 1554-5. The spelling of this chronicler is most unlicensed, and he may easily have miswritten *Jube* for "Jobe," as it stands in the entry. It is, however, to be observed that what is above recorded is a ballad, and not an interlude or play, and it has been handed down to our time in Addit. MSS. 15,225, in the British Museum, in the following form.

A PLEASANT BALLAD OF THE JUST MAN JOBE, SHEWING
HIS PATIENCE IN EXTREMETIE.

"Walking alone, not long agone,
I heard one weale and weepe;
Alas, he said, I am now laid
in sorrowes strong and deepe.
To heare him cry I did apply,
and privilie aboade,
There did I find, in secret mind,
The just and pacient Jobe.

His woofull paine did me constraine
by foarce to waile and mone;
God did him prove how he did love
his living lord alone.
In heaviness he did expresse
these words with bitter tears,
Alas, poore man, wretched I am,
in care my life outweares.

This mortall life is but a strife
and battell, mightie and stronge:
My yeares also doe wast and goe,
and not continue longe:
The time wherin I did begin
to moove and stir my breath,
Would god I had to earth beene made,
and turned unto death!

1564-5.

Then should not I in miserie
 beene wrapped as I am ;
The time and day well curse I may
 when into this world I came.
For my faults past I am out cast,
 and of all men abhorde ;
O, that I might once stand in sight,
 to reason with my lord !

Then should I know why he did shew
 this extreame crueltie,
Upon such flesh, that is but nesh,
 and borne is for to dye :
From top to toe I feele such woce,
 that sorrow is my meate ;
Put to exile with botch and byle,
 the dunghill is my seate.

My kinsfolke walke and by me talke,
 much wonderinge at my faule ;
They count my state unfortunate,
 and thus forsake me all.
My children five that were alive,
 they be all cleane distroyd ;
The like plaug fell on my cattell,
 and all that I injoyd.

Should I for them my god blaspheme,
 and his good giftes dispise ?
That will I not, but take my lott,
 giving his name the praise :
They were not mine, but for a time,
 I know well it is soe ;
God gave them me, why should not he
 again take them me froe ?

When he thus had said, full still I staid,
 his end for to behould,
There did I see his felicitie
 encreasing maniefold.

1564-5.

I knew well then that patient men
 should not suffer in vaine,
 But should be sure to have great pleasure,
 rewarded for their paine.”]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled a fayrerynge, the fayre will come as the fayre doth goe, the more ye Rede the more ye knowe iiijd.

[We have before mentioned a ballad called merely “a fairing,” without the subsequent couplet as in this entry. We shall very shortly meet with two other ballads connected with “fayrerynge,” as the clerk spelt it.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled howe a mayde shulde swepe your howses clene iiijd.

[The title of this ballad reads as if it might be some adaptation, of course to a protestant purpose, of John Heywood’s “Spider and the Flie,” (printed in 1556) which relates to the conduct of a maid employed to sweep away spiders and their webs. By that maid was meant Queen Mary; but here we suppose that Queen Elizabeth may have been intended, and that some of the points urged by Heywood against the Protestants were converted into attacks upon the Roman Catholics.]

Rd of Owyn Rogers, for his lycense for pryntinge of a ballett intituled the mery demandes and answere thereunto ... iiijd.

[We believe this to have been the substance of Wynkyn de Worde’s “Demaundes Joyous,” here called “Merry Demands,” with the answers to them, 1511, although the clerk only wrote “answere” in the singular. This, we take it, is what is meant by “The Budget of Demands” enumerated by Langham in his “Letter from Kenilworth,” 1575, among the books of Captain Cox. No such edition as that here entered by Rogers is known, but it may have been the one which Captain Cox possessed. Wynkyn de Worde’s tract is prose, but here it is called “a ballad,” which may only have meant a broadside.]

Rd of William greffeth, for his lycense for pryntinge of a

ballett intituled as the kynde of the Owle is all by nyghte, so 1564-5.
all byrdes of darknes laboreth for lyghte

[For "laboreth for" we ought, perhaps, to read *abhor the*: otherwise, the entry seems nonsense.]

Rd of John Sampson, for his lycense for pryntinge of a ballett intituled a petyfull complaynte of Mathewe Malte-worme and a comfortable answere of Davy Dyett, &c... iiij^d.

Rd of William Pekerynge, for his lycense for pryntinge of a ballett, intituled Waltham Crosse, &c. iiij^d.

[On p. 36 we have seen licensed to the same stationer a ballad called Totham, or Tottenham Cross.]

Rd of William Pekerynge, for his lycense for pryntinge of a ballett intituled the dysputation betwene Love and monye iiij^d.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a newe fayrerynge, the fayre doth now begynne, &c. iiij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled an exortation of an obedyent chylde to his brethren and systers, movynge them to obedyence and to the embrasyng of godes worde iiij^d.

[Thomas Colwell, the printer of this "exhortation of an obedient child," was the printer of a drama called "The disobedient Child," which was written by Thomas Ingelend. It has no date, and may not only have come out about this time, but may have been the very subject of the above entry: we therefore give its title, and refer the reader for an account of it to "Hist. Engl. Dram. Poetry and the Stage," ii., 360. It is called "A pretie and Mery new Enterlude, called the Disobedient Child. Compiled by Thomas Ingelend, late Student in Cambridge. Imprinted at London in Fletestrete, beneath the Conduit, by Thomas Colwell."]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballad intituled a prety new ballad wherby you may knowe how maydes of the Countrye in fayrerynge do shoue ... iiij^d.

1564-5. Rd of Alexandre Lacy, for his lycense for pryntinge of a ballad intituled the threatenynge of the Scriptures, shewynge what greivous plagis are redy to be powered upon us excepte we spedely Repente, &c. iiij^d.

Rd of William pekerynge, for his lycense for pryntinge of a ballett intituled Loo here I ly a synner, w^t a prayer to the same iiij^d.

Rd of William pekerynge, for his lycense for pryntinge of a ballett intituled the story of Jobe, the faythfull servaunte of god, &c. iiij^d.

[This ballad, or one with the same title, has already been licensed to John Kingston: see p. 91.]

The iiijth daye of septembre, William pekerynge hath these ballettes lycensed as here after foloweth.

A ballett of the Lord Wentforde.

[See p. 22, where Owen Rogers is fined for having printed "a ballett of the Lorde Wenfurthe," without license.]

A complaynte of the wecked enymyes of christe, Shewynge the very Cause and Remedy of the dearth.

[Stow, speaking of 1564, says that "the poor citizens of London were this year plagued with a threefold plague, pestilence, scarcity of money, and dearth of victuals."—*Annales*, 1112.]

The erydyfyng of Saloman's temple.

[For "erydyfyng" we ought to read *re-edifying*. This ballad has been preserved, and is entitled "The re-edifying of Salomon's Temple, and the Laborers therof." At the end we read "God save the quene. Imprinted at London for Wyllyam Pickering at St. Magnus Corner."]

Then, and in those dayes then, I say then, the glory of God shall appere to all men.

[The moralization of a comic ballad previously mentioned on p. 10.]

An epytaphe upon the death of J. Bradforde.

[Who suffered martyrdom in Smithfield on 1st July, 1555. An

epitaph upon him (perhaps the same) has been introduced already, 1564-5. p. 38.]

Awake, awake, o thou man mortall.

A ballett of a myller I am.

[See p. 8, for the registration of a ballad there merely called "a ballett of a mylner."]

An Instruction of a father to his cheldren.

Yf ever I marrye I will marrye a mayde.

[This ballad was licensed to Walley and Mrs. Toy in 1557. See p. 9, where it is quoted.]

The sprete, the flesshe, the worlde, and the devell.

[A ballad with this title is subsequently licensed to Peter French.]

I will have a wedowe yf ever I marrye.

[Licensed to Walley and Mrs. Toy in 1557: see p. 4.]

A saynge betwene the quene and Englonde, called come over the browne, bessye, to me.

[The same ballad as that mentioned on p. 19 by William Birch, called "A song betweene the Queenes Majestie and England." It was printed by William Pickering without date, and the present may be the registration of a reprint. The line "Come o'er the bourn, Bessy, to me," had the honour of being quoted by Shakespeare: see "King Lear," act iii., sc. 6.]

A ballett London hath no pere.

The Countrie hath no pere.

[In the moral-play of "The Three Ladies of London," printed in 1584 and 1592, Simplicity, the Clown or Vice of the performance, introduces a stanza of a ballad, running as follows:—

"The Countrie hath no peare,

where Conscience comes not once a yeare,

And Love so welcome to every towne,

as winde that blowes the houses downe.

Sing downe, adowne, downe, downe, downe.

Simplicitie sings it and sperience doth prove,

No dwelling in London, no biding in London, for Conscience and Love."

- 1564-5. A moralization of "The country hath no peer" was also published, which proves its popularity, and shows why Simplicity introduced it, or a parody upon it.]

Remember man bothe nyghte and daye, thowe must nedes dye, thayre ys no nay, &c.

[This ballad is extant, and at the end is, "Imprinted at London by Wylliam Powell for Willyam Pickering, 1566."]

Aske mercy man for thy greate synne.

Suche as may wed at will, and doubble at every letter.

[The words "and double at every letter" may have been some direction as to the mode of singing this ballad, but it may have been only a corruption introduced by the clerk.]

Who loveth to leve in peace and marketh every chanche, &c.

[A poem in Tottell's Miscellany, 1557, begins with the following line, which, no doubt, is what is meant by the preceding entry.

"Who loves to live in peace, and marketh every change."]

Shall I wed an Aged man, with a complaynte of a wedowe agaynste an olde man v^s iiij^d.

Rd of William greffeth, for his lycense for pryntinge of a ballett intituled the encorragen all kynde of men to the Redyfinge and buyldynge of powles steple agayne iiij^d.

[Another ballad growing out of the calamity of 1561, and proving that the project for rebuilding the steeple of St. Paul's needed "encouraging." The spire was never reconstructed.]

Rd of William greffeth, for his lycense for pryntinge of a ballett intituled of a lover blamyng hyr fortune by Dedo and Eneas for thayre untruth, &c. iiij^d.

[We are probably to understand that the infidelity of Æneas was introduced into this ballad as an illustration. It is the first time the name of Dido has occurred in the Register, and the clerk was clearly not at all familiar with it.]

Rd of Alexandre Lacye, for his lycense for pryntinge of a

ballett intituled a ballett made by one beynge greatly im- 1564-5.
poverysshed by the viage prepared to terra floryday ... iiij^d.

[The voyage to Terra Florida here referred to was that of Captain Stukely, or Stutely. The undertaking was unfortunate, and the preceding ballad laments the poverty to which some of the adventurers were reduced by it. On p. 79 has been entered a ballad which was printed at the commencement of the enterprise, when it was expected to turn out prosperously.]

Rd of William greffeth, for his lycense for pryntinge of a
boke intituled the story of Kynge Henry the iiijth and the
Tanner of Tamworth iiij^d.

[This seems to be the earliest impression upon record of a highly popular ballad: we believe no older copy is now known than that which came from Danter's press in 1596, (Percy's Reliques, ii., 91, edit. 1812) where it is called "A merry, pleasant, and delectable history between King Edward the Fourth and a Tanner of Tamworth." The clerk of the Stationers' Company made a mistake, when he called the king "Henry the iiijth;" and the incidents of the ballad are employed in Thomas Heywood's play, in two parts, of "Edward the Fourth," reprinted by the Shakespeare Society in 1842. It would be very interesting if we could in any way recover the ancient text, as it came from the press of William Griffith, because all subsequent editions seem to have been more or less corrupted and modernized.]

Rd of Lucas Haryson, for his lycense for pryntinge of a
boke intituled a dialoge betwene the hed and the Cappe... iiij^d.

[A very amusing and clever tract which went through two editions, the first in 1564, and the second in 1565, under the title of "A Pleasaunt Dialogue or disputation betweene the Cap and the Head. Imprinted at London by Henry Denham for Lucas Harrison, dwelling in Paules Churchyarde at the signe of the Crane. Anno, 1564. Novembris 11." A copy of this impression is in the Lambeth Library, and a copy of that of 1565 in the library of the Earl of Ellesmere. They were entirely distinct impressions: see p. 46 of "The Bridgewater Catalogue," privately printed for the Earl of Ellesmere in 1837. The tract is prose, and the character of it may be seen by the following brief extract: it consists of

1564-5. a colloquy, or dialogue, between the Cap and the Head which wears it.

The Cap asks—

“But tell me why diddest thou put me off to hym that passed by?

The Head. Wouldest thou not have me shew obeyscense to him?
looke what a fayre chayne he hath.

The Cap. Then madest thou courtesy to his chayne, and not to him.

The Head. Nay, I did it to him, because of his chaine.

The Cap. What is hee?

The Head. I cannot tell; but well I wote he hath a fayre chayne.

The Cap. But if he had had none, thou wouldest have let him passe?

The Head. Yea; but sawest thou not, when hee perceaved that I made
no accountpe of hym, howe he opened his cloake, of purpose that I might
see his chayne; and then, thou knowest, I can doe no lesse.”

The above affords a curious illustration of a passage in “Twelfth
Night,” act ii., sc. 3, respecting the wearing of chains by persons of, or
affecting distinction.]

Rd of William Pekerynge, for his lycense for pryntinge of
ij ballettes, the one intituled Women to please who taketh in
hande, the other a nombre must dysplease, w^t a dialoge upon
christes byrth viij^d.

Rd of Thomas Purfoote, for his lycense for pryntinge of a
boke intituled the Castell of Love vj^d.

[Ames had certainly seen this book, as printed by Robert Wyer, with
out date, but it has never been met with since his time. Herbert and
Dibdin (iii., 195) merely refer to and quote Ames, who gives the follow-
ing as the title: “The castle of love, translated out of Spanyshe, by
John Bowrchier, knyght, lord Bernes, at the instance of lady Eliza-
beth Carew, which book treateth of love betwene Lexiano and Laurcola,
daughter to the king of Masedonia.” 12mo. No impression by Purfoote
has ever been heard of, although he entered it above for publication. It
was one of the “lewd books” censured by Dering in 1572, and it was in
Captain Cox’s library in 1575. See also Warton’s H. E. P., iii., 342,
edit. 1824.]

Rd of Thomas Colwell, for his lycense for pryntinge of ij
ballettes, the one intituled to passe the place where pleasure

ys, &c., and the other, I myghte have leved meryly, moral- 1564-5.
yzed..... iiiij^d.

[We have already seen one of these ballads (p. 48) called merely "To pass the place," and so entered. It is not unlikely that this was the entry of the moralization, (with the parody of another ballad) which we have there printed from Addit. MSS., Brit. Mus., No. 15,225.]

Rd of William greffeth, for his lycense for pryntinge of a ballett intituled of christe our faythfull dere, &c. iiiij^d.

Rd of William greffeth, for his lycense for pryntinge of a ballett intituled he that nothyng hath, nothyng shall sett by iiiij^d.

[*i.e.*, shall *set store by*, or *value*: see the last line of the ballad which is quoted on p. 33.]

Rd of Alexandre lacye, for his lycense for pryntinge of a ballett intituled a Warnynge to englonde, and lett london begynne iiiij^d.

[This ballad (as already stated on p. 19) is extant, and is rhimingly entitled—

"A warnyng to England, let London begin

To repent their iniquitie and fle from their sin."

It is inscribed "Finis qd William Birch," and purports to have been "Imprinted at London by Alexander Lacie," who entered it above.]

Rd of William Greffeth, for his lycense for pryntinge of a pycture of a chylde borne in the Ile of Wyghte, wt a cluster of grapes about yt navell iiiij^d.

Rd of Rychard Cottle, for his lycense for pryntinge of a tragicall historye that happened betweene ij englesshe Lovers vj^d.

[No bibliographer appears to have seen this book, although several refer to it, and the title, therefore, is no where given correctly: it runs thus—"The tragicall and true Historie which happened betwene two English lovers. 1563. Written by Ber. Gar. 1565. In ædibus Richardi Totelli. Cum Privilegio." Ber. Gar. stands for Bernard Garter, a well known poet of the time, who seems to have written the tale in imitation

1564-5. of Arthur Brooke's "Romeus and Juliet," published by the same stationer in 1561 (see p. 63). In all the accounts of this poem, the important figures 1563 are omitted, which were intended to show that in 1565 the incidents were of recent occurrence. The clerk, by a slip of the pen, wrote Richard Cottle, instead of Richard Tottle, or Tottell.]

Rd of Mr Tottle, for his lycense for pryntinge of a Cro-
neacle, lately Called m^r graftons Croneacle vjd.

[The terms of this entry, recollecting the dispute between Grafton and Stow, make it curious: it was "a Chronicle *lately called* Mr. Grafton's." Stow, in a passage in his *Annales*, which we do not recollect to have seen quoted, speaking of the yielding of Guisnes and Hams to the French, observes—"Whereof maister George Ferrers hath written at large, for he collected the whole history of Q. Mary, as the same is set down under the name of Richard Grafton." Therefore, Stow persevered in his assertion long after he had first made it, and it had been denied by Grafton.]

Rd of William greffeth, for his lycense for pryntinge of
Carowles, one exortynge men to put thayre truste in christe
alone; the ij^{de}, you wyves to your husbandes betin and leve
well; the iij^{de} of every worde that procede an answere you
shall make in dede..... iiij^d.

[Perhaps the "carol" quoted on p. 48. To "bete," in one of its senses, means to *assist*; for "leve well" we ought probably to read "*love* well," meaning that wives are to aid and love their husbands well.]

Rd of William Pekerynge, for his lycense for pryntinge of
a new yeres gyfte, intituled w^t spede Retorne to god, made by
John markante iiij^d.

[The name of John Markant has before occurred, (p. 23) as the author of the ballad on Lord Wentworth, which Owen Rogers was fined for printing without license. Ritson knew nothing of this entry.]

Rd of William Peking, for his lycense for pryntinge of
an Epytaphe of John Philpote iiij^d.

[John Philpot, the martyr, had been burnt in Smithfield on 18th December, 1555, and this broadside was, therefore, no doubt, a republication

of a tribute to his memory, in a broadside, which came out at the time 1564-5. of Philpot's death.]

Rd of William Pekerynge, for his lycense for pryntinge of a ballett intituled the lamentation of an olde servynge man lamentynge his estate..... iiij^d.

Rd of Thomas marshe, for his lycense for pryntinge of a boke intituled the Couurte of Vertue, contaynyng many holy or spretuall songes, Sonettes, and psalmes, ballettes and shorte sentences, as well of holy scriptures as others, &c. xij^d.

[We have alluded to this work on p. 13, as a moralization of "The Court of Venus," entered by Henry Sutton in the year 1558, and evidently reprinted afterwards, perhaps shortly before this puritanical parody, "The Court of Virtue," made its appearance. The only known fragment of "The Court of Venus" must, from the terms of the title-page, have been a reimpression, but it has no date, and we may suspect that the issue of it, and the nature of its contents, provoked John Hall to write and print his "Court of Virtue."]

Rd of John Charlewod, for his lycense for pryntinge of ij ballettes, the one entituled be mery in god saynt pawle sayth playne; the other a warnynge to synners this holy tyme of Lente iiij^d.

Rd of Alexandre Lacy, for his lycense for pryntinge of ij ballettes, the one intituled a dytty declarynge the mesyrable estate betwene the worlde that was and ys of late; the other a commyssion unto all those whose wyves be thayre m^{rs}, &c. viij^d.

[We strongly suspect that the ballad reprinted on p. 85 of "Roxburghe Ballads," 4to., 1847, entitled "My Wife will be my Master, or the Married man's Complaint against his unruly Wife," is much older than the supposed date of it, when it had undergone various changes and modernizations. It may even have been the production above entered as "a Commission unto all those whose Wives be their Masters." In the only existing copy, no printer's name nor date is found, but it cannot be placed earlier than the middle of the seventeenth century; whereas, if

1564-5. our conjecture (and it is nothing more) be well founded, it is not very far from a hundred years older.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled an a. b. c., w^t a prayer iij^d.

[Merely as a short specimen of a pious "a. b. c.," the following may be quoted from the Editor's MS.—

THE CHRISTIAN'S A. B. C.

"All men that harken to my song
Bee in your faith both firme and strong,
Content with what God doth or maye,
Doing him worship night and daye.

Eche one may one at least sett right,
For everie man now seeth the light:
God is soe good unto us, marke,
He asketh not to love the darke.

In peace and comfort we may bee;
Kinges are no happier then wee:
Let us all, then, with gratefull minde,
Make such returne as God shall finde

Not unaccepted in his sight.
O, let us in his worde delight,
Praying we be preparte to dye,
Questioning not his judgements high.

Remember God alone is just,
Seeing he nere deceives our trust:
Take courage, yee that stand in doubt,
Verilie, he will seeke you out,

Who alway strive to serve him best,
Xample giving to the rest,
Young and olde; this [is] most plaine:
Zeale for the truth shall you sustaine."

To the "a. b. c." of the entry "a prayer" seems to have been appended,

which is here wanting. Sometimes the a. b. c. consisted of distinct 1564-5. stanzas, each beginning with one of the letters of the alphabet: there are several pieces of the kind among the Roxburghe Ballads, and such was the case with Wyer's production, noticed on p. 10.]

Rd of Thomas purfoote, for his lycense for pryntinge of a ballett, the one intituled a warnynge to wanton wyves to fle from follye lenghte of thayre lyves iiij^d.

Rd of John Kyngeston, for his lycense for pryntinge of a ballett intituled good Counsell and sayinges of the philosopher iiij^d.

Rd of William greffeth, for his lycense for pryntinge of a ballett intituled a newe instruction to men of suche willes, that are so redy to dygge up malbron hilles iiij^d.

[It may be doubted whether the allusion in this local and temporary ballad be to Malvern or Marlborough hills. Other entries will follow on the same subject. See pp. 109, 111.]

Rd of Thomas purfoote, for his lycense for pryntinge of a ballett intituled agaynste prayse and vayne glorie in the tyme of kyng Salomon iiij^d.

Rd of Thomas purfoote, for his lycense for pryntinge of a ballett intituled a godly ballett agaynste fornication ... iiij^d.

These ballettes were licensed to Thomas Colwell, as foloweth.

Rd of Thomas Colwell, for his lycense for pryntinge of the Epytaphe of my lady Jane Semer

[See p. 31, where this piece seems previously entered. Lady Jane Seymour was buried in March, 1560-1.]

A ballett intituled the Wanderynge prynce.

[No doubt the ballad printed by Percy, (*Reliques*, iii., 244) under the title of "Queen Dido," and which Ritson, in closer adherence to the old printed copies, calls "The Wandering Prince of Troy." See *Anc. Songs*, ii., 141, edit. 1829.]

A ballett intituled I will say nothyng.

1564-5. A ballett intituled in commendations well myghte I wryte.

A ballett intituled tom tell truth.

A ballett intituled the Reporte of the wytty answeres of a beloved mayden, &c.

A ballett intituled I am not the fyrste that hath taken in hande the wearynge of the wyllowe garlande.

A ballett intituled the woman taken in advowtrye, and broughte before christe.

A ballett intituled as David was mooste venterus in all thynges that he toke in hande.

A ballett intituled the complaynte of a Lover beyng vexed w^t payne.

[For "venterus," in the last entry but one, we ought, perhaps, to read *vertuous*. "The complaint of a sinner vexed with pain" has been already licensed to Richard Applay. See p. 67. It was doubtless a moralization of the above, and has survived the original: the authorship belongs to W. Birch.]

A ballett intituled the yongeste of all thynges my lady telleth me, the mooste people's lykynges mooste pretiest to be, &c.

[The clerk here, as in many other instances, does not seem to have cared whether he wrote sense or nonsense.]

A ballett intituled I ponderyng of Lovers within myne owne mynde, &c.

A ballett intituled o dowbtfull fayth, why feareste thoue deathe, &c.

A ballett intituled filida was a fayre mayden.

[In Tottell's Miscellany, 1557, fol. 55, where the title is—"Harpalus complaint of Phillidaes love bestowed on Corin, who loved her not, and denied him that loved her." It begins—

"Phyllida was a faire mayde,

As fresh as any flowre,

Whom Harpalus, the herdman, prayde

To be his paramour."

It long continued popular, and among the Roxburghe Ballads is a reprint 1564-5. of it, at least a century posterior to the original publication.]

A ballett intituled What tyme that god his holy hande.

A ballett intituled the Rewardes of ungodly Lovers,
&c. v^s. viij^d.

[i.e., six shillings and eightpence was the sum paid by Thomas Colwell for licenses for the preceding sixteen ballads. It seems to be fourpence more than the usual charge.]

Rd of William greffeth, for his lycense for pryntinge of a boke intituled the heavy horrible history of the dreadefull death of the Right Reverente Roode of chester iij^d.

[Herbert (ii., 923) mentions this tract, and inserts the title of it exactly as it stands in the entry, but gives no information regarding it beyond the fact that it had been licensed. It must have related to the pulling down of the Cross, or Rood, at Chester.]

Rd of Alexandre Lacy, for his lycense for pryntinge of the complaynte of the Restles Lover iij^d.

[Perhaps the "Description of the restlesse state of a Lover," in Tottell's Miscellany, 1557, fol. 3. It is one of the poems attributed to Lord Surrey, and begins—

"When youth had led me halfe the race

That Cupides scourge had made me runne," &c.

On folio 12 of the same work, and by the same author, is another piece, headed "The lover describes his restlesse state:" it begins—

"As oft as I behold and see

The soveraigne beauty that me bound," &c.]

Rd of Thomas Marshe, for his lycense for pryntinge of a breefe croneacle made by John Stowe, auctorysshed by my lorde of Canterbury..... vj^d.

[This is Stow's "Summarie of Englysh Chronicles," printed by Marsh with the date of 1565.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled a pleasante dyttye When splendent Phebus... iij^d.

1564-5. Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the complaynte of a widowe that now weded ys, w^t a warnynge to women to take good hede of this, &c. iiij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled The complaynte of a servyngeman of his distresse in Age, &c.

[Probably the same ballad as is previously entitled (p. 103) "The lamentation of an olde servynge man, lamentynge his estate."]

Rd of Edward Sutton, for his lycense for pryntinge of a boke intituled the Joyes of Jelosy, &c. iiij^d.

[No notice is taken of this work (which, as it is called "a book," may have been more than a broadside) in any list of the productions from Sutton's press: Herbert (iii., 1309) merely mentions the entry. It was probably a small tract, like the "Dialogue bytwene the commune secretary and Jalowsie, Touchynge the unstablenesse of Harlottes," which was "Imprynted at London, in Crede Lane, by John Kynge," and consists of only four leaves. As it is akin in subject, and is not, that we are aware of, entered in the Stationers' Registers for publication, we may be allowed here to insert a very brief extract from a work of great curiosity. It opens thus, "Jalowsye" speaking—

"What a worlde is thys, I true, it be accurst;
Fayne wolde I mary, yf that I durst;
But, I trowe, syth the tyme that god was borne,
So many honest men helde of the horne."

The Common Secretary and Jealousy then go over different kinds of women, of whom the former bids the latter beware. Jealousy asks—

"She that dothe make it all straunge and quaynt,
And loketh as she were a very saynt,
If a man in the darke dothe her assay,
Hath she any power to holde out? nay, nay."

The Common Secretary replies—

"Holde out? yes, or it is pytye she was borne,
A horse, a whelbarowe, and a rammes horne;
If the other thynge comme, ye whote what I meane,
For all her holy lokes, she wyll convey it cleane."

Of this very amusing and unique tract the Editor printed twenty-five 1564-5. copies for private circulation a few years ago.]

Rd of gyles goodhed, these iij storyes folowyng; the fyrste, a christian exortation of the good husholder to his chyldren; the ij^{de}, the Twelve monythes; the iij^{de}, Desolatio inter fratres [no sum.]

[The clerk seems to have called these "stories," because he did not know what else to term them; nor could he fix the price of the licenses. Goodhed, or Godet, was rather a printseller than a bookseller or stationer, and on p. 75 we have given various entries of "pictures" published by him. It seems likely that these "iij storyes" were engravings, or pictorial representations of some kind.]

Rd of Alexandre Lacye, for his lycense for pryntinge of a ballett intituled a Lamentation for the great destruction and for the overthrowe of the howses at Yorke

[We have not met with any contemporaneous topographical illustration of this event.]

Rd of Alexandre Lacy, for his lycense for pryntinge of a ballett intituled an answeare to the destruction that men agaynste thayre willes beyng answered by thayre wyves must digge downe malbrone hilles iij^d.

[On p. 105 we have already had a ballad on the same subject entered; and we shall shortly see it noticed again—p. 111.]

Rd of Thomas Colwell, for his lycense for pryntinge of a boke intituled the fyrste two Satars or poyses of orace, englessed by Lewes Evans, scholemaister iij^d.

[Here we have not only the name of the author, but, most unusually, his profession. The "second Poesye of Horace," translated by Lewis Evans, exists, but the *first*, printed on the same sheet, has been unfortunately torn away in, we believe, the only known copy. It is preceded by "The argument" in the following couplet:—

"Here Horace doth by ryght rebuke such as keepe not the meane,
Not leaving eke untouched those which to theyr lustes do leane."

1564-5. It purports to have been "Imprinted at London, in Flete streate, by Thomas Colwell. We have had occasion to mention Lewis Evans and this translation before: see p. 46.]

Rd of William greffeth, for his lycense for pryntinge of a ballett intituled a epytaphe upon the death of the Ryghte Worshipfull m^r Rycharde Worslay, esquyer, &c. iiij^d.

FYNES TAKEN FOR BREAKYNGE OF GOOD ORDERS, AS

FOLOWETH.

Rd of Henry Wekes, for his fyne for pryntinge of ij bokes w^toute lycense, the one Confabulationes, and the other the banquet of Sapyence, the vij of aguste iiij^d.

["The Banquet of Sapience," by Sir T. Elliot, was originally printed by T. Berthelet in 1542 and 1545, and again by John Day, in 1557.]

Rd of Alexander lacye, for his fyne, for that he prented ballettes which was other men's copyes xij^d.

[The titles of the ballads thus fraudently printed by Lacy are not stated in the Register.]

THE ENTERYNGE OF COPYES.

1565-6. [The subsequent memoranda refer to the twelve months from 22nd July, 1565, to 22nd July, 1566.]

Rd of Rychard Jonnes, for his lycense for pryntinge of a ballett intituled Unhappye happe dothe fall..... iiij^d.

Rd of Rychard Jonnes, for his lycense for pryntinge of a ballett intituled ye Lovynge wormes comme learne of me iiij^d.

[This poem is contained in Clement Robinson's "Handful of Pleasant Delights," 1584, which was printed (like the broadside above entered) for Richard Jones. In Robinson's volume it has for title "A warning

for Woovers, that they be not over hastie, nor deceived with Women's 1565-6. beautie," and it begins—

"Ye loving wormes, come learne of me

The plagues to leave that linked be," &c.

in which couplet we ought, of course, to read "the plagues to *love*," &c., instead of "the plagues to leave," which is nonsense. We may be allowed to quote the following stanza, since it contains several Shakespearian allusions—

"Where was there found a happier wight

Than Troylus was, til love did light?

What was the end of Romeus?

Did he not die like Piramus?

Who baths in blis,

Let him be mindfull of Iphis:

Who seekes to plesse,

May ridden be, like Hercules."

The direction at the commencement is, that it is to be sung to the tune of "Salisbury Plain." The broadside is not extant, or we might be able to correct by it several of the typographical errors in Robinson's reprint, which came out nearly twenty years after the original publication.]

Rd of Wylliam gryffeth, for his lycense for pryntinge of a ballett intituled a notable instruction for all men to be warye the abuses of dyce, wyne, and women iiij^d.

Rd of Wylliam gryffeth, for his lycense for pryntinge of a ballett intituled a seconde dystruction agaynst malborne hylles, set furth by us wyves consent of our wylls..... iiij^d.

[See pp. 105 and 109, for other ballads on this subject.]

Rd of Rychard Hudson, for his lycense for pryntinge of a ballett intituled the Crueltye of fortayne, I weepe for woo, and I dye for payne iiij^d.

[The "sorowfull sonet made by Mr. George Mannington at Cambridge Castle," in the "Handful of Pleasant Delights," 1584, opens with the often quoted and ridiculed line:—

"I waile in woe, I plunge in paine."]

Rd of Wylliam Pekerynge, for his lycense for pryntinge of

- 1565-6. a boke intituled The Lamentation of the Towne of chensford, Wrekell, Spryngfylde, ipwych, and Waltham..... iiijd.

[This entry is repeated immediately afterwards in the very same words and figures. See Stow's *Annales*, 1115, where an account is given of a storm which did great damage at Chelmsford, Ipswich, and in other towns in that part of the kingdom. The date is 16th July, 1565.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a Warnynge to all maydes that brewes thayre owne bane..... iiijd.

Rd of John Alde, for his lycense for pryntinge of an hundredreth poyntes of evell huswifrye iiijd.

[No doubt a species of parody upon the "Hundred Points of good Housewifry," licensed to John Day, and noticed on p. 12.]

Rd of Wylliam Pekerynge, for his lycense for pryntinge of a ballett intituled the Lamentation of a yonge man beyng presoner in the Counter, in the Pultrye, in London..... iiijd.

[This ballad, most likely, had reference to some particular person then confined in the Poultry Counter.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled a breffe brygement of maryage, and so what Jogges the wyves geves on the elbowe iiijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled shewyng the myserable unhappy fall of a vecyous Kynge called syr Danapall iiijd.

[However the name may seem disguised, this ballad can relate to no other than Sardanapalus. Among Lord Surrey's Poems, in Tottell's Miscellany, 1557, is one headed, "Of Sardanapalus dishonorable Life and miserable Death," but it is too short for a broadside.]

Rd of John Kynge, for his lycense for pryntinge of an Epytaph of m^{rs} Asshelay, made by Henry Towers iiijd.

[Henry Towers is a new name among our English versifiers: he is not mentioned by Ritson, nor by any other bibliographer.]

Rd of Lucas Haryson, for his lycense for pryntinge of a ballett intituled the blynde harpers, w^t the answe..... 1565-6. iiij^d.

[Another proof, if it were wanted, that at this time and afterwards the harpers in the streets were commonly blind. See also p. 91.]

Rd of Wylliam Peking, for his lycense for pryntinge of a ballett intituled All in a garden grene, betwene ij Lovers iiij^d.

Rd of Alexandre Lacy, for his lycense for pryntinge of a ballett intituled Marke well in mathewe what christe doth saye.. iiij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a play intituled a mery play, bothe pytty and pleasaunt, of Albyon Knyghte..... iiij^d.

[Only a fragment, consisting of twelve printed pages, of this remarkable drama has come down to us, and is now in the library of the Duke of Devonshire. It is a political play, and most likely gave offence to the public authorities, in consequence of which it was suppressed. The whole of what has been preserved may be seen in "The Shakespeare Society's Papers," vol. i.; so that it is almost unnecessary to refer to the "Hist. of Engl. Dram. Poetry and the Stage," ii., 369, where the production was first noticed. The Knight, who is called Albion, is a personification of England.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled Fayre wordes makes fooles fayne iiij^d.

[This ballad, by Richard Edwards, had been already licensed under the same title to William Griffith: see p. 87.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled a mery jeste made of the Aphabett, &c. iiij^d.

[We have already had several instances of the application of the alphabet to pious purposes, (see p. 104, &c.) and here we see that a comic use was also made of it. Such may have been the case with the "A. B. C. of Hugh Stourmy," mentioned on p. 10.]

Rd of Thomas purfoote, for his lycense for pryntinge of a

- 1565-6. ballett intituled gevyngne warnynge to all folke to beware how
thay ryde upon Warmesters Colte iiijd.

[For "colte" we should probably read *mare*, not only because it rhymes with "beware," but because the gallows was at this date, and long afterwards, familiarly called the four-legged, three-legged, or two-legged mare, according to the number of its supports. In Ulpian Fulwell's interlude, "Like will to like," 1568, occurs this apposite passage, which, perhaps, will be deemed sufficient on the point.

"This peece of land, whereto you inheritours are,

Is called the land of *the two-legged mare* :

In this peece of ground there is a mare in deed,

Which is the quickest mare in England for speede."

Warmester, in the entry, was perhaps the hangman at this period, but we do not recollect to have met with his name elsewhere.]

Rd of Thomas purfoote, for his lycense for pryntinge of an
history of Sampson iiijd.

Rd of Edmonde Hally, for his lycense for pryntinge of a
stronge monster w^{ch} came oute of the sea and was slayne in the
Judea iiijd.

[Probably, some pictorial representation, as it is neither called ballad nor book. For "stronge" we, perhaps, ought to read *strange*.]

Rd of Owyn Rogers, for his lycense for pryntinge of a bal-
lett intituled the soung of pacyente Gressell unto hyr
make iiijd.

[This, with the exception of Chaucer's Tale and Radcliffe's lost drama, is the earliest notice of Patient Griselda in our language, and it does not read at all like the entry of a narrative of the story, but as if, the story being well known, by some publication of which we have no record, Rogers had printed a song incident to it. Her "make," or *mate*, was, of course, the marquess who married her. The only English publications, posterior to Chaucer, that are now known upon this celebrated subject have been reprinted by the Percy Society and by the Shakespeare Society—the first being a prose narrative and early ballads, and the last the play of Dekker, Haughton, and Chettle, printed in 1603 under the title

of "The pleasant Comodie of Patient Grissill." The above entry has 1565-6. been passed over without notice.]

Rd of hewgh shyngleton, for his lycense for pryntinge of a ballett intituled betwene honeste and knavery, &c. iiij^d.

[Probably, the clerk omitted the words "a dialogue," or "a disputation," before "between honesty and knavery."]

Rd of Hewgh shyngleton, for his lycense for pryntinge of a complaynte betwene nede and poverte, &c. iiij^d.

Rd of Wylliam greffeth, for his lycense for pryntinge of a newe diologe or dysputation betwene Day and nyght, &c. iiij^d.

Rd of Wylliam greffeth, for his lycense for pryntinge of a Tragie of gorboduc, where iij actes were wretten by Thomas norton, and the laste by Thomas Sackvyle, &c. iiij^d.

[This confused and careless entry was evidently made up in haste from the title-page of the first edition of the tragedy, which bears date "Anno 1565, Septemb. 22." The only known copy of this edition is in the library of the Earl of Ellesmere, who in 1847 allowed it to be reprinted (with a facsimile of the title-page) by the Shakespeare Society, under the editorial care of Mr. W. D. Cooper. Norton, one of the authors, was the retained counsel to the Stationers' Company. We shall have more to say of him elsewhere.]

Rd of Wylliam greffeth, for his lycense for prynting of a pleasaunte Recytall, worthy the Redinge, contayninge the effecte of iij worthy Squyers of Darius, Kynge of persia iiij^d.

[This perhaps was not the entry of the drama of "King Darius," of which we shall have occasion to speak presently, (see p. 119) but of some narrative poem on the same subject.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a ballett intituled a notable dysttruction for all men to be ware the abuses of Dyce, Wyne, and Women, &c. iiij^d.

[For notable *instruction*, the clerk seems here to have written "destruction." We have had a ballad with the same moral entered before to the same printer—p. 111.]

- 1565-6. Rd of Wylliam Coplande, for his lycense for pryntinge of a boke intituled *Newes comme from hell, &c.* *iiij^d*.

[Only one copy of this work has come down to us, and that is in the Lambeth Library, where it was unnoticed until the Rev. Mr. Maitland placed the title of it in his Index of English works printed before 1600, preserved there. It is entitled "*Newes come from Hell of love unto all her welbeloved frendes, as Userers, which with other useth Extorsion, pety Brybry, false feloshyp, syr John makshyfte, the Devyl's receyver, devowringe the Christian Common welth, makinge of a fewe, and destroyeng of a multitude. Let every man be ware of these Devyllshe people. Imprinted at London, by me Wylliam Copland. 1565.*" The initials J. E. are at the end of the tract, and possibly they are those of John Elder, who had produced the "*Copie of a letter sent into Scotlande of the arrival and landyng and most noble marryage,*" &c., of Philip and Mary, dated from London, New Year's day, January, 1555, and addressed to Robert Stuarde, Bishop of Caithness: it was printed by John Waylande. "*Newes comme from Hell*" is entirely directed against Usurers, who are charged with causing the scarcity of money from which the people were then suffering.]

- Rd of Wylliam Greffeth, for his lycense for prynting of a *Cathechesme in myter*..... *iiij*.

[*i.e.*, in metre, as in many other instances.]

- Rd of Rychard Jonnes, for his lycense for prynting of a ballett intituled *yf lovers lenger at the worste* *iiij^d*.

- Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled of a harte declarynge his heavines, wisshyng that it were knowen *iiij^d*.

- Rd of Rychard Jonnes, for his lycense for pryntinge of a ballett intituled a pleasante history of an adventurus Knyghte of Kynges arthurs Couurte *iiij^d*.

[To which of the various "adventurous knights" of King Arthur's Court this ballad applies it is impossible to determine, it having been, with so many others, lost. This entry has been hitherto unnoticed in works relating to Arthur and the knights of his round table.]

Rd of Rychard Jonnes, for his lycense for pryntinge of a bal- 1565-6.
lett intituled declaryng what discorde doth ryse by stryvynge
for to gette the enterpryse iiij^d.

Rd of Alexandre Lacy, for his lycense for prynting of
a ballett intituled the lamentation of a dampned sowle,
&c. iiij^d.

[This ballad has been preserved, but only in MS., (in the Editor's possession) and, from its form, though there is some irregularity in the metre, arising perhaps out of frequent transcription, we may conclude that it was sung to the same tune as "Christmas' Lamentation," in the Roxburghe Ballads, 1847, p. 12. It is entitled—

THE DAMNED SOULE IN HELL.

"O, cruell paynes that now I feele,
Nought in heaven or earth can heale,
In everie part.
My sinnes full faine I wolde conceale,
But day of doome must all reveale
In my harte.
Now I suffer for my sinfull lyfe,
And vaine, in vaine is all my strife:
Welladay!
If that all sinners could see my fate,
Sinnes they love soone would they hate.
Welladay!
Undone eche way!

In hell, I am and shall remayne,
And grone in everlasting payne:
Nought can aide.
I must suffer, I know well,
And have deserved nought but hell.
I betrayde
My soule by sinne to miserie,
In hell fire that burneth mee:
Welladay!

1565-6.

Why did I so, why did I so,
From my Christe, my saviour goe?
Welladay,
I needes must saye!

The diuells that my soule torment
With yron hookes so cruell bent,
Rend and teare.
Earth's greatest greefe is small and light,
To that I suffer daie and night,
In dispaire.

No repentance can now restore
Me to joy for ever more :
Welladay!
Here I must lye, for nothing can
Redeeme the soule of dampned man.
Welladay,
Ever and aye!

My sinnes could not my God forgive :
In onelie sinne I long did live ;
But at last
Death to my bedside did comme,
And summond me to daie of doome,
All agast.
Be warnde by me, all soules on earth,
Though you may live a while in mirth,
Welladay !

The tyme will [come] when you repent
To[o] late God's true and just judgment.
Welladay!
Here must I stay."

There is something very striking in the manner and measure of this production, but we do not find, from any re-entry of its republication, that it became popular.]

Rd of Alexandre Lacy, for his lycense for prynting of a bal-
lett intituled a pleasante wooyer, with an other lett me do all
that ever I can iiij^d.

Rd of Alexandre Lacy, for his lycense for pryntinge of a 1565-6.
ballett intituled the paynter in his pryntyshod..... iiij^d.

[i.e., the painter in his apprenticeship. We shall soon meet with entries of other ballads upon painters.]

Rd of Thomas Colwell, for his lycense for pryntinge of a boke intituled the famooste and notable history of too faythfull lovers named alfagus and archelaus, in myter iiij^d.

[Warton (Hist. Engl. Poetry, iv., 249, edit. 1824) refers to this entry, but misquotes one of the names *Alfayns*, instead of *Alfagus*, as it stands in the memorandum. On the authority of Ames, he assigns the "notable history" to Bernard Garter; but it was the work of Edward Jenynges, and it was printed in 1574. *Ritson's Bibl. Poet.*, 257.]

Rd of Thomas Colwell, for his lycense for pryntinge of a play intituled of the story of kyng Daryous, beyng taken oute of the iij^{de} and iiijth chapeter of the iij^{de} boke of Esdras, &c. iiij^d.

[This is the drama to which we referred when speaking (p. 115) of the entry by William Griffith of "a pleasant Recital—containing the effect of iij worthy Squires of Darius." Colwell printed the play with the date of 1565, and it is founded upon a portion of sacred history not usually included even in the Apocrypha of our Bible: it relates to the answers of three young men to the question of Darius, "What is strongest?" One answers "wine:" the second "the king;" and the third "women:" the last carries the day. The title is "A Pretie new Enterlude, both pithie and pleasaunt, of the Story of Kyng Daryus, beinge taken out of the third and fourth Chapter of the thyrde booke of Esdras, &c. Imprinted at London, &c., by Thomas Colwell. Anno Domini, M.D.LXV." See an account of the piece in Hist. Engl. Dram. Poetry and the Stage, ii., 245. There is a copy of it in the British Museum, and several others in private hands.]

Rd of Thomas Colwell, for his lycense for pryntinge of a songe or psalme for the delyveraunce of his people from the handes of the Turke and all heathen infideles, to the tune of the xix psalme iiij^d.

Rd of John Alde, for his lycense for pryntinge of a boke intituled the Seyence of luting..... iiij^d.

- 1565-6. Rd of Owyn Rogers, for his lycense for pryntinge of a tru dyscription of twoo cheldren borne at Herne in Kent the xxvijth day of auguste a° 1565 iiij^d.

[This broadside was printed by Thomas Colwell for Owen Rogers, and the full title is as follows:—"The true description of two monstrous Chyldren, born at Herne, in Kent, the 27 daie of Auguste, in the yere of our Lord 1565. They were booth women chyldren, and were chrystened, and lyved half a daye. The one departed before the other almoste an howre." It is entirely prose, with a woodcut of the two children, united at the stomach.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled kyngye pollicerate, to the tune of Apelles iiij^d.

[The tune of Apelles was therefore an established favourite before the ballad of King Polycrates was written to it. A song "to the tune of Apelles" is in Googe's Poems, already entered, and printed in 1563: see p. 71. Warton (*Hist. Engl. Poetry*, iv., 250, edit. 1824) calls this ballad "A ballet of kyngye Polliceute," which he supposed to have been miswritten for Polyeuctes; but the fact is, that he misread the entry in the Register, where it stands very clearly "pollicerate," meaning, of course, Polycrates, the tyrant of Samos.]

Rd of Thomas Colwell, for his lycense for prynting of a ballett intituled the Cater bralles, bothe wytty and mery... iiij^d.

[A brall, brawl, or bransle, was a species of dance (Douce's *Illus.*, i., 217) and double brawls are mentioned by several writers; but here we have a notice of what should seem to be a quadruple brawl, or "Cater-brall." In the "Handfull of Pleasant Delights," 1584, is "The Historie of Diana and Acteon—to the Quarter Braules."]

Rd of Thomas Colwell, for his lycense for pryntinge of the geystes of skoggon, gathered together in this volume ... iiij^d.

[The oldest extant edition of the "Jests of Scoggin," or Skogan, that we are acquainted with, is dated as late as 1626. This memorandum is the earliest mention of their publication; and, from that time to the present, they seem to have been printed as chap-books. It may be supposed,

from the terms of the entry, "gathered together in this volume," that at 1565-6. least some of them had previously appeared separately.]

Rd of Thomas purfoote, for his lycense for pryntinge of the story of Jason, howe he gotte the golden flece, and howe he ded begyle media, oute of laten into englesshe by nycholas Whyte iiij^d.

[The name of this author has occurred before, but spelt Whight, as the writer of a broadside in verse in commendation of music (see p. 71). We are not told whether this early history of Jason was in prose or metre—most likely the latter.]

Rd of Thomas marshe, for his lycense for pryntinge of an epygrame of the death of Cutbert Skotte, some tyme besshoppe of Chester, by Roger Shacklocke, and Replyed agaynste by Thomas Drant iiij^d.

[See the British Bibliographer, i, 23: the proper title (misrepresented in the entry) is there given, by which, among other things, it appears that the name ought to have been Richard, and not Roger Shacklock. There, also, Shacklock's "Epitaph upon the death of Cuthbert Scott" and "A reply by Thomas Drant" are inserted.]

Rd of Wylliam Jonnes, for his lycense for pryntinge of serten historyes collected oute of dyvers Ryghte good and profitable authours by William Paynter ij^s iiij^d.

[This is possibly an entry of William Paynter's "Palace of Pleasure" by a more general title; or it may be another work of the same kind, of which we possess no information. Paynter's "City of Civility" we have seen licensed, on p. 66, to William Jones in 1562.]

Rd of Thomas purfoote, for his lycense for pryntinge of a ballett intituled the history of Troylus, whose throttes hath well bene tryed iiij^d.

[This is the first time the name of Troilus has occurred in the Register: what the clerk meant by the last part of the entry it is not easy to divine, but Warton (H. E. P., iv., 243, edit. 1824) plausibly read *troth* for "throtes." We may conclude that this production was on the incidents

- 1565-6. of Troilus and Cressida, and this is an earlier entry than any hitherto pointed out in relation to Shakespeare's play: Malone and other commentators seem to have known of no entry older than that of 1581, of "a proper ballad, dialogue-wise between Troilus and Cressida."]

Rd of gyles godett, for his lycense for pryntinge of the history of the prodigall chylde iiij^d.

[In all probability, this "history" was an engraving.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a ballett intituled pype up, mynstrell, and make some sporte iiij^d.

Rd of Wylliam greffeth, for his lycense for pryntinge of a ballett intituled Comme, dycken, my daddes sonne iiij^d.

Rd of Wylliam greffeth, for his lycense for pryntinge of a ballett intituled full merily synge the Cowckeowe iiij^d.

[This remarkable and spirited ballad has come down to us, but only in MS., and that at least half a century after the date of the entry: it is in the possession of the Editor, and the reader would hardly pardon him if he did not subjoin it.

THE CUCKOE'S SONG.

"Full merilie singes the cuckoo
upon the beechen tree ;
Your wyves you well shulde looke to,
if you take advice of mee.
Cuckoo! cuckoo! alacke the morne,
when of married men
full nine in ten
Must be content to weare the horne.

Full merily singes the cuckoo
upon the oaken tree ;
Your wyves you well shulde looke to,
if you take advice of mee.
Cuckoo! cuckoo! alacke the daye,
for maryed men
but nowe and then
Can scape to beare the horne awaye.

Full merilie singes the cuckoo 1565-6.
 upon the ashen tree ;
 Your wyves you well shulde looke to,
 if you take advice of mee.
 Cuckoo! cuckoo! alacke the noone,
 when maryed men
 must watch the hen,
 Or some strange cocke will tread her soone.

Full merilie singes the cuckoo
 upon the alder tree ;
 Your wyves you well shulde looke to,
 if you take advice of mee.
 Cuckoo! cuckoo! alacke the eve,
 when maryed men
 must bid good den
 To such as hornes to them doe geve.

Full merilie singes the cuckoo
 upon the aspen tree ;
 Your wyves you well sholde looke to,
 if you take advice of mee.
 Cuckoo! cuckoo! alacke the night,
 when maryed men,
 agen and agen,
 Must hide their hornes in their dispight.”]

Rd of Wylliam greffeth, for his lycense for pryntinge of ij
 ballettes to the tune of pacyente gressell iiij^d.

[On p. 114 we have an entry of “the song of patient Gressell unto her
 make:” possibly the two ballads here entered, the subjects of which are
 not given, were sung to that tune, for no other has yet been mentioned
 in the Register.]

Rd of Thomas Colwell, for his lycense for pryntinge of the
 pleasante fable of Ovide intituled Hermaphroditus and Sal-
 maces iiij^d.

[This translation by Thomas Peend, or de la Peend, was printed by

- 1565-6. Colwell with the following title—"The pleasant fable of Hermaphroditus and Salmasis, by T. Peend, Gent. With a morall in English verse. Anno Domini 1565. Mense Decembris." Ritson, *Bibl. Poet.*, says that it was first printed in 1564, but this seems to be an error: the author, however, dates his dedication "From my chamber over agaynst Sergeants Inne in Chancery Lane, 1564."]

Rd of Thomas Colwell, for his lycense for pryntinge of a boke intituled the moste notable history of the lorde mandozze vj^d.

[This production is also by Thomas Peend, or de la Peend, and it was printed in 1565 as "The Historie of John Lorde Mandozze." The translator signs the dedication T. Delapeend, as one word, and at this date he had removed to the Middle Temple. It is evidently from the Spanish or Italian, and the story, in some material points, is similar to one told by Paynter in "The Palace of Pleasure," i., 103.]

Rd of Thomas marshe, for his lycense for pryntinge an epytaphe of the deathe of the famous and Renowned Knyghte, Sr thomas Challenor iiij^d.

[Sir Thomas Challoner was himself an author, and translated into English the *Moriae Encomium* of Erasmus, which was printed in 1540, and afterwards. This epitaph serves to fix the period of his death.]

Rd of Alexandre lacy, for his lycense for pryntinge of a ballett intituled the lamentation of frynde of his iiij^d.

[This entry, from the carelessness of the clerk, would be unintelligible, did we not know that Thomas Churchyard wrote "the Lamentation of Friendship," and that it was printed, at least in one of the editions, by Thomas Colwell for Nicholas Wyer: this must be the production which in the entry is called "the Lamentation of friend of his." It is reprinted in the "Roxburghe Ballads," p. 42, from a copy without any printer's name, which most likely was that which Lacy had entered above.]

Rd of Alexandre lacy, for his lycense for pryntinge of a ballett intituled Danderly dystaffe iiij^d.

Rd of Alexandre lacy, for his lycense for pryntinge of a new 1565-6.
yeres geyfte, made by barnarde Garter..... iiij^d.

[The name of Bernard Garter has occurred earlier, in connection with "The tragical and true History which happened between two English Lovers" (pp. 101, 119). What was the nature of this "New Year's Gift," we have no means of ascertaining. Ritson introduces the entry, in his *Bibl. Poet.*, 215.]

Rd of thomas hackett, for his lycense for pryntinge of a boke
intituled the history of Pollibies xij^d.

[The earliest known edition of this work, which consists of extracts from Polybius by Christopher Watson, of St. John's, Cambridge, bears date in 1568, but here we see it entered in 1565, and perhaps it was then printed. In 1568, what was taken from Polybius was followed by quotations from Hall's Chronicle, headed "The victorious Acts of King Henry the Fifth:" such might not be the case with the first impression, and the addition might be made, to give greater novelty to the work on its reappearance.]

Rd of Wylliam pekeryng, for his lycense for pryntinge of a
mery and pleasaunt history, donne in tymes paste by erasmus
Rotterdamus... iiij^d.

[Possibly a re-impression of "The Praise of Folly," translated by Sir Thomas Challoner: see the preceding page.]

Rd of Wylliam pekeryng, for his lycense for pryntinge of
a ballett intituled the tokyns procedyng the Judgement
daye..... iiij^d.

[This little tract (not a broadside) in verse adds a new name to our poetical bibliography—W. Woodhouse. It was "Imprinted at London by William How for William Pickeryng," without date, 8vo., and consists of only six leaves: the title is in verse, thus—

"The xv fearfull tokens
preceding, I say,
The generall judgement
called Domes day."

1565-6. It is a production of which the piety of the purpose is the chief recommendation : this is one stanza—

“Ther shal not help the Eloquence
Of Lawyers at the Barre,
Nor yet their crafty Sapience;
Their owne deedes wil them marre.
Ther shal no bribes be take that day,
No man for to prevent;
Faire wordes nothing prevaile they may,
But he wil geve judgement.”

More will be unnecessary, and thus much would not have been given, if the production had ever before been heard of.]

Rd of Wylliam pekeryng, for his lycense for pryntinge of a ballett intituled the maryage of Jhesu christe and the sowle of man..... iiij^d.

Rd of thomas purfoote, for his lycense for pryntinge of a ballett intituled the Cruell assaute of Cupydes forte..... iiij^d.

[John Awdeley wrote and printed a broadside, called “The Cruel Assault of God’s Fort,” which, in all probability, was what was called a “moralization” of “The Cruel Assault of Cupid’s Fort.” The latter has not survived, but the former is printed in “Old Ballads from Early Printed Copies,” 1840 : it is to be hoped, and believed, that “The Cruel Assault of Cupid’s Fort” was not quite so dull. Among the poems by uncertain authors in Tottell’s Miscellany, 1557, is one headed “The assault of Cupide upon the forte where the Lover’s hart lay wounded, and how he was taken.”]

Rd of Thomas purfoote, for his lycense for prynting of a newe yeres gyeft iiij^d.

Rd of Alexandre lacy, for his lycense for prynting of a ballett intituled declarynge the good zayle and towardnes of men’s hartes to all vertu iiij^d.

[We may safely conclude that this ballad was an ironical and satirical composition.]

Rd of Alexandre lacy, for his lycense for prynting of a bal-

lett intituled the plage of Josaphy, with examples to avoyde 1565-6.
the same iiij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a
boke intituled the eighte Tragidie of Senyca iiij^d.

[Translated by John Studley, and printed by Colwell in 12mo., with
the date of 1566.]

Rd of Alexandre Lacye, for his lycense for pryntinge of a
ballett intituled the lamentation of dysperate synner ... iiij^d.

Rd of Alexandre Lacy, for his lycense for pryntinge of a
ballett intituled tow Lamentable songes, pithias and Da-
mon iiij^d.

[These "two lamentable songes" may have preceded or followed
Richard Edwards's play of "Damon and Pithias:" there is no printed
edition of it anterior to that of 1571, but it was acted some years earlier,
and in consequence of attention being thus directed to the story, perhaps
these ballads were written. Edwards is said to have died in 1566: in
1563, Googe addressed some verses to him; but in 1567 Turberville
printed an epitaph upon him. See afterwards what is said respecting
the first known edition of Edwards's play.]

Rd of Rychard Jonnes, for his lycense for pryntinge of an
history intituled thesious and arradne iiij^d.

[The work here intended is "The Excellent Historye of Theseus and
Ariadne, &c. Written in English Meeter, in Commendation of all good
women, &c. By Thomas Underdowne." It was printed by Richard Jones,
(who, we see, entered it at Stationers' Hall) with the date of 1566. After
a "preface" in prose, in which the author is anything but civil to the
fair sex, he inserts in verse "a Rule for women to brynge up their
daughters," in which he exhorts mothers "to break their legs," if they are
given "to go or gad abroad;" to sow up their mouths, if they talk idly;
to cut off their hands, if they "give and take;" and, finally, to send them
to their graves if they cannot be reformed. The whole production, in-
cluding the main story, occupies only sixteen leaves. Ritson knew no-
thing of this rare work by an author whose name will occur again.]

Rd of Rycharde Seerle, for his lycense for pryntinge

1565-6. of a ballett entituled Wysshe all bachelars well to fayre iiij^d.

Rd of Rychard Seerle, for his lycense for prynting of a ballett intituled a commynycation betwene a yonge man and a mayde who greatly lamenteth the losse of hyr lover ... viij^d.

[Either this ballad was of peculiar length, or the clerk made an error in charging twice as much as usual for entering it. The same printer paid only fourpence in the immediately preceding instance.]

Rd of Wylliam pekeryng, for his lycense for prynting of a boke intituled the preface of and upon the dyscours of the warre of the ij gamer speeches, that ys to say, the nowne and the verbe viij^d.

[Herbert, quoting this entry, (iii., 1316) reads "gamer speeches," "*gramer* speeches," and such was probably the word intended, but the clerk wrote "gamer speeches:" either way, the entry is not very intelligible.]

Rd of Rychard Seerle, for his lycense for pryntinge of a ballett intituled that Cruell Counsell corrupteth a godly mynde iiij^d.

[We may be pretty sure that for "cruell" the clerk ought to have written *evell*.]

Rd of Rychard Seerle, for his lycense for the pryntinge of a ballett intituled a monstherus pye, which was made by a sargent of London iiij.

[We shall see this "monstherus pie" again alluded to presently, with the name of the "sergeant of London" who made it. We know not if it had any possible reference to the "Cold Pye for the Papists," written by John Phillip, and "Imprinted at London by William How for Richarde Johnes," without date.

Rd of Edward Russell, for his lycense for pryntinge of a ballett intituled shewyng how a man shall knowe his frynde, and what fryndshippe ys, &c. iiij^d.

[This may be "The praise of a true Frende," in Tottell's Miscellany, 1557, fol. 104.]

Rd of Wylliam pekeryng, for his lycense for pryntinge of a 1565-6.
ballett intituled y^e hunte ys up, &c. iiiij^d.

["The hunt is up" was a title formerly given to any song intended to arouse in the morning, and the title was of course derived from a tune or song employed by early hunters. "The hunt is up" seems to have formed the burden of one of our oldest ballads on record, in the 28th of Henry VIII. (See Collier's Shakespeare, i., cclxxxviii.) A poet of the name of Gray is mentioned by Puttenham in his "Art of English Poesy," 1589, as having been "in good estimation" with Henry VIII., and afterwards with Protector Somerset, "for making certain merry ballads, whereof one chiefly was The hunt is up, the hunt is up." In the Editor's MS. are two ballads, one called "The Kinges hunt is upp," and the other, "The newe Hunt's upp," the first of which may be the very song written by Gray, since "Harry our King" is twice mentioned in it. It is an extremely sprightly performance, and we transcribe it.

THE KINGES HUNT IS UPP.

"The hunt is up, the hunt is up,
And it is well nigh daye,
And Harry our King is gone hunting
To bring his deere to baye.

The east is bright with morning light,
And darknes it is fled,
And the merie horne wakes up the morne
To leave his idle bed.

Beholde the skyes with golden dyes
Are glowing all around,
The grasse is greene, and so are the treene
All laughing at the sound. .

The horses snort to be at the sport,
The dogges are running free,
The wooddes rejoyce at the mery noise
Of hey tantara tee ree!

1565-6.

The sunne is glad to see us clad
 All in our lustie greene,
 And smiles in the skye as he riseth hye,
 To see and to be seene.

Awake, all men, I say agen,
 Be mery as you maye,
 For Harry our King is gone hunting,
 To bring his deere to baye."

We suspect some modern interpolations; and it must be owned that this hardly reads as if it were as old as the reign of Henry VIII.; but in Addit. MS. No. 15,233, in the British Museum, certainly written about that date, is a religious parody of our ballad, in precisely the same measure:—

"The hunt is up, the hunt is up,
 Loe, it is allmost daye,
 For Chryst our kyng is cum a hunting,
 And browght his deare to staye," &c.

It will not be worth while to quote at length the other "Hunts up" in the Editor's MS.; but the first stanza will show that all were written in one common measure:—

"The hunt is up, the hunt is up;
 Awake, my lady free!
 The sunne hath risen from out his prison
 Beneath the glistening sea."

This is merely a love serenade, and, as we have said, in time "a hunt's up" was used for any morning song: Shakespeare so employs it in "Romeo and Juliet," act iii., sc. 5.]

Rd of Wylliam Pekeryng, for his lycense for pryntinge of a ballett intituled Roowe well, ye marynors, &c. iiij^d.

[This ballad, and the tune to which it was sung, seem to have become most popular: the present is our earliest notice of it, but we shall soon have evidence that it was a great favourite, by the number of other productions written in imitation of it, some of them moralizations. Three ballads of about this period, and to this tune, are contained in "Old Ballads from Early Printed Copies," 1840.]

Rd of Wylliam Pekeryng, for his lycense for prynting of a 1565-6.
boke intituled dyaloge betwene experyence and a Courtiour,
compyled by mr Davy linsaye, bothe in englessh and skot-
tesh [no sum.]

[We have had Sir David Lyndsay's Dialogue between "Experience and a Courtier" entered before to another stationer, Richard Serle, p. 82. Here we are told that it was printed with a species of translation into English; and had this impression been preserved, it would have afforded a curious comparison between the dialects of the two countries.]

Rd of Thomas Colwell, for his lycense for the prynting of a ballett intituled, my frynde, the lyfe I leade at all, &c. iiij^d.

[Perhaps a misrepresentation of the first line of a poem in the "Handful of Pleasant Delights," 1584, which is entitled "Dame Beauties Replie," and begins—

"The life that erst thou ledst, my friend."]

Rd of Thomas Colwell, for his lycense for prynting of a ballett intituled of a lusty gallyardes..... iiij^d.

[The clerk has evidently made a mistake here, in inserting the indefinite article: the title of the ballad must have been, "Of lusty galliards," those quick and merry dances known by the name of galliards, and mentioned in so many writers of the time. Sir John Davys, in his "Orchestra, or a Poeme on Dauncing," 1596, particularly describes them. The only copy of this edition, with which the Editor is acquainted, is in the library of the Earl of Ellesmere.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled shewyng that faythfull promysse oughte to be kepte iiij^d.

Rd of Thomas purfoote, for his lycense for prynting of a ballett intituled an history of Alexander, campaspes and apples, and of the faythfull fryndeshippe betwene them ... iiij^d.

[This entry proves that there was a ballad on the story of Alexander and Campaspe before John Lyly produced his popular comedy on that subject, of which there are two impressions in 1584, and a third in 1591. It is reprinted in Dodsley's Old Plays, ii., 87, last edit. Warton is in

1565-6. error (Hist. Engl. Poetry, iv., 249, edit. 1824) when he says that the ballad was entered in the register to Colwell.]

Rd of Alexandre Lacy, for his lycense for pryntinge of a ballad intituled a fryndly call from synne to amendment of lyfe iiij^d.

Rd of Alexandre Lacy, for his lycense for prynting of a ballett intituled take warnyng by this sharpe plagis ys at hande iiij^d.

Rd of Wylliam greffeth, for his lycense for prynting of a ballett intituled the Judgment of Vyce, by John Charnoke..... iiij^d.

[John Charnoke, or Charnock, is a new name in our poetry; but Ritson mentions a *Thomas Charnock* who, in 1557, compiled "*The Breviary of Naturall Philosophy*," printed in Ashmole's *Theatrum Chemicum*. *Thomas Charnock* calls himself "an unlettered scholar," and he was possibly akin to John Charnock, the ballad writer, in more ways than merely by blood.]

Rd of Wylliam Howe, for his lycense for prynting of a ballett intituled an answeare unto the new Reply consernyng m^r stantons pye iiij^d.

[Hence it appears that more than one "Reply" had been published to the ballad respecting this "monstrous pie," noticed on p. 128: of these "Replies" we learn nothing from the Registers. Stanton seems to have been the name of the "sergeant" who made or owned the pie.]

Rd of Wylliam Howe, for his lycense for pryntinge of a ballett intituled of the great myschances y^t happend unto men throwe the Cruelnes of wycked Women iiij^d.

[A ballad, apparently that meant by the entry has been preserved under the title of—

THE WICKEDNESSE OF CRUELL WOMEN.

"Though Helen were so passing faire

Without, yet foule within :

With Paris gay she ran away,

And Greekes Troy Towne did win.

She ruine brought upon her lord,
And on her paramour ;
And Homer doth in song record
The downfall of eche tower.

1565-6.

Semiramis example is
Of what a wife will do :
She killde her husband, Memonis,
And after Ninus slew :
Then dealt she like an harlot foule,
With her whole body guard,
And Nynyas, her son ; but met
At length with her reward.

Clytemnestra, as men do say,
She was of heavenly race,
But with Egisthus went astray,
And livde in royall place.
Her husband dead she murthered,
When he returnd from Troy ;
But soone Orestes tooke her head,
To all her subjectes' joy.

Jocasta maryed her owne sonne,
And by him children had ;
Could nothing in this world be done
More wicked and more bad.
She hang'd herself, the most unkinde,
For such a hatefull deede,
And Œdipus, her son, went blinde,
As you elsewhere may reade.

Pasiphae was to Minos wed,
A wise and goodly king ;
She tooke a Bull into her bed,
A moste outrageous thing :
The Minotaur of her was borne,
Which warlike Theseus slewe,
And she was into pieces torne,
In all her people's view.

1565-6.

And there is Agrippina, to[o],
 Of most detested life;
 I hope that there are very few
 Unto their uncle wife.
 She sette proud Nero on the throne,
 Who slew his wicked mother;
 A good example, we must owne,
 To such and to all other.

Ciborea the mother was
 To Judas, treacher vile:
 In lust and crime she did surpasse
 All you have heard ere while.
 The mother and the son no lesse
 Were hated of the highst;
 And h ein bent of wickednesse
 Betrayde his Saviour Christ.

Thus have you heard the crueltie
 Of women's vicious harts:
 I could a thousand more supply,
 If they had their deserts.
 Let silly men take warning, then,
 How they doe cleave unto them:
 It is their trade, women were made
 Of purpose to undoe them."

The historical accuracy of some of these details seems doubtful, and the wording of the MS. (in the possession of the Editor) is clearly incorrect in several places.]

Rd of Wylliam Howe, for his lycense for prynting of a ballet intituled of a mooste tru happy Lover bewaylyng hyr losse of hyr chefe Joye iiij^d.

[For "tru happy" we must read *unhappy*, in all probability.]

Rd of Thomas Colwell, for his lycense for the prynting of a ballett intituled the Lamentation of the presoners in Newgate and other gales iiij^d.

Rd of Thomas Colwell, for his lycense for prynting of a bal- 1565-6.
lett intituled an interlude of the Cruel Detter by Wager iiij^d.

[Two persons of the name of Wager, Lewis and W., were dramatic writers about this time, but we know of no piece by either of them called "The Cruel Debtor," nor has it hitherto been mentioned in any list of their productions. Lewis Wager was author of "The Life and Repentance of Mary Magdalen," printed by John Charlwood in 1567, and W. Wager wrote "The longer thou livest the more Fool thou art," printed by William Howe for Richard Jones, without date. A play called "Tis good sleeping in a whole Skin," in MS., has been imputed to W. Wager, but it was destroyed by Warburton's servant, to whom we are to attribute other and more serious losses of the same kind. "The Cruel Debtor" will hereafter have to be assigned to one of the Wagers, and they were probably relatives. It is pretty certain that "The Cruel Debtor" was printed, because Henry Kirkman, in the reign of Charles II., inserted it in a catalogue of dramatic pieces he then had on sale.]

Rd of Alexandre Lacy, for his lycense for prynting of a bal-
lett intituled godes greate and marvelous thretenynges to
women for thayre offynding iiij^d.

[A sort of second part, perhaps, to the ballad last inserted.]

Rd of Alexander Lacy, for his lycense for prynting of a bal-
lett intituled a songe of apelles, w^t an other dytty..... iiij^d.

[Perhaps a reprint of the old ballad from which the tune of Apelles, to which Googe wrote a song prior to 1563, was derived; or possibly a second ballad on the same subject, for hereafter we shall see (p. 140) that "the tune of the first Apelles" is mentioned, as if there were an earlier Apelles, the tune of which was different. See also p. 131, respecting a ballad of Alexander, Campaspe, and Apelles.]

Rd of Alexandre lacy, for his lycense for pryntinge of a
ballett intituled a dysparate synner sore wexed with payne iiij^d.

[We have had this moralization entered before.]

Rd of Thomas purfoote, for his lycense for prynting of a

1565-6. ballett intituled a voyce of godes prophett I harde that loude
cryed iiijd.

Rd of Thomas purfoote, for his lycense for the prynting of a
ballett intituled to all unchaste maydes and wyves iiijd.

Rd of Wylliam greffeth, for his lycense for prynting of a
ballett intituled a Fayre Well, called Churchyardes Ronde,
from the Courte to the Country grounde iiijd.

[Extant: printed by Griffith, without date, and reprinted in "Old
Ballads from Early Printed Copies," 1840, p. 107: the exact title is—

"A Farewell, cauld Churchyardes Ronde,

From the Courte to the cuntry grownd;"]

so that the clerk was more accurate than usual. It is subscribed "Finis.
Quod T. Churcheyard."]

Rd of Henry Wekes, for his lycense for pryntinge of a boke
intituled the hole boke of lucious apelius of the golden
asse..... viij^d.

[The work first came out in 1566, again in 1571, and many times
afterwards: this translation of the Golden Ass of Apuleius was by
W. Adlington, whose name appears on the title-page.]

Rd of Rychard Jonnes, for his lycense for pryntinge of a
ballett intituled a newe ballett of one who myslyking his ly-
bertie soughte his owne bondage throughe his owne folly iiijd.

Rd of Edward Russell, for his lycense for prynting of a bal-
lett intituled churchyardes Fayre Well iiijd.

[Most likely the same broadside as that of which the entry is given
above. No impression by or for Russell is known; but perhaps he had
an interest in the publication of that by Griffith.]

Rd of Thomas Hackett, for his lycense for prynting of an
history of the mooste noble kynge Plasadas, &c..... iiijd.

[The clerk here at once elevated a knight to a throne, for the title of
the book is "The worthye historie of the mooste noble and valiaunt
knight Plasidas, otherwise called Eustas, who was martyred for the pro-
fession of Jesus Christe." It was printed by Henry Denham, for Tho-
mas Hackett, 1566. The name of the author was John Partridge, and

the incidents were converted into a play by Henry Chettle, at the close 1565-6. of the reign of Elizabeth. See Henslowe's Diary, printed by the Shakespeare Society, pp. 149, 150. Herbert calls the Knight Placidus (ii., 943), and Dibdin, Placidus (iv., 589), but neither of them had seen the poem itself.]

Rd of Thomas Hackett, for his lycense for prynting of an history of the tow mooste noble prynces of the worlde, astionax and polipena of troy..... iiijd.

[Another narrative poem by John Partridge, which is extant, and was printed in 1566 for Hackett, under the title of "The notable historie of two famous princes Astianax and Polixona." The printer was nearly as much at fault as the clerk in the names. Ritson (Bibl. Poet., 293) erroneously states that the date of the license was 1561.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled Churchyardes Wellcome home iiijd.

[This broadside, printed perhaps on the return of Churchyard from abroad, does not seem to have been preserved.]

Rd of Wylliam Powell, for his lycense for prynting of a ballett intituled a warnynge for wydowes that aged be, how lusty yonge yough and age can agre..... iiijd.

Rd of Frauncis Coldoke, for his lycense for pryntinge of a ballett intituled Greate thanks to the Wellcome home in churchyardes behalfe iiijd.

[This broadside, of fifteen stanzas, has come down to us, and has for title in the printed copy, (which is subscribed Ra. Sm.) "Great thanks to the welcome in Churchyards behalfe." It was printed by Alexander Lacy for Francis Coldocke, without date.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled as many thanks, good m^r. Smarte, as late you yeilded to my frynde

[This entry shows that the Ra. Sm., above mentioned, was Ra. Smarte: we know nothing more of him, and his name is not recorded by any bibliographer. It must in future find its way into a new edition of Ritson's Bibliographia Poetica.]

- 1565-6. Rd of Arture pepwell, for his lycense for prynting of a ballett intituled a greater thankes for Churcheyardes-Wellcome home iiijd.

[At the end of the broadside of this ballad, consisting of fourteen stanzas, is "Finis qd playne Churchyarde," so that it must be added to the long list of his productions. It was "Imprinted at London in little Britaine by Alexander Lacy for Arthour Pepwel" without date.]

- Rd of Thomas Colwell, for his lycense for prynting of an history of meke and pacyent Gresell..... iiijd.

[This we take to have been the first edition of the prose history of Patient Grissell, often afterwards reprinted, but of which only one copy is now known, and that of as late a date as 1619—so effectually did its extreme popularity contribute to its destruction. It has been reprinted by the Percy Society.]

- Rd of Thomas Colwell, for his lycense for prynting of a boke intituled the confession of parson Darsy upon his deathe iiijd.

- Rd of Thomas Colwell, for his lycense for prynting of a ballett intituled a shorte dyscription of parson Darcy... iiijd.

- Rd of nycholas Wyer, for his lycense for prynting of a ballett intituled the lamentation of churcheyardes fryndshippe iiijd.

[A broadside already noticed on p. 124, where it is entered to Alexander Lacy: it is known, and is entitled "Churchyardes Lamentation of Freyndshyp." The old poet seems to have enjoyed an unusual share of popularity about this period, and hence the printing of two editions of this performance, one by Thomas Colwell for Nicholas Wyer, and the other by Alexander Lacy.]

- Rd of nycholas Wyer, for his lycense for prynting of a ballett intituled The Courtiour and the Carter..... iiijd.

- Rd of Thomas Hackett, for his lycense for prynting of a compendious and bryf invictive agaynste the horryable ende and miserye of m^r. Grene iiijd.

[Of the Mr. Greene, here mentioned, we know nothing: ~~had~~ this "brief

invective" come out about twenty-five years later, we should have had no 1565-6. difficulty in applying it to the voluminous and unfortunate author, Robert Greene, who died in 1592, in great poverty and wretchedness. See his *Life and Works*, by the Rev. Alexander Dyce, i., lxxxiii., and the last edition of Dodsley's *Old Plays*, viii., 167.]

Rd of John Charlewood, for his lycense for prynting of a ballett intituled prescrybyng to all yough this momentary lyfe, warnyng them to prepare themselves to dye to the worlde iiij^d.

[We suppose, that for "prescribing," we ought to read *describing*.]

Rd of John Charlewood, for his lycense for prynting of a ballett intituled of one complaynyng of the mutabilite of fortune..... iiij^d.

Rd of John Alde, for his lycense for prynting of a ballett intituled the talke betwene sester and brother for the losse of thayre apperill iiij^d.

[Founded, probably, on some temporary and amusing incident, of which we now know nothing.]

Rd of Alexandre lacy, for his lycense for the pryntinge of a ballett intituled a Replie agaynste that sedicious and papesticall wretten ballett late caste abroad in the stretes of the Cctie of London iiij^d.

[The words "wretten ballett" show that the "papistical" production, "cast abroad" in the streets of London, was not printed.]

Rd of m^r Seres, for his lycense for the prynting of a boke intituled a pasquyn..... iiij^d.

[Most likely the book bearing the title of "Pasquine in a Traunce. A christian and learned dialogue, (contayning wonderfull and most strange newes out of Heaven, Purgatorie and Hell) wherein," &c. It seems to have been a translation by Bernard Garter (who signs some verses "to the Reader" Ber. Gar.) from the Italian of Celius Secundus Curio, as we learn from the preface. It was printed by Seres in 4to without date. In 1570, John Day printed a tract called "A recantation of famous Pasquin of Rome."]

1565-6. Rd of Rychard Hudson, for his lycense for prynting of a ballett intituled shewyng how maryage ys bothe paradyce and also purgatory..... iiijd.

Rd of Wyllyam greffeth, for his lycense for prynting of a ballett intituled of Apelles and Pygmalyue, to the tune of the fyrst apelles iiijd.

[This ballad, as well as those on some previous pages, serves to show that there was more than one "Apelles," from which the popular tune was derived. We shall come to other entries relating to Pygmalion, but this is the first time the name has occurred in the Register.]

Rd of Thomas Colwell, for his lycense for the prynting of a boke intituled the tragedy of Seneca Media, by John Studley, of trenety Colledge, in cambryge iiijd.

[This would appear to be a re-impression of the first edition of this translation of the Medea, by Studley, were we to rely on the Biogr. Dram.—no very trustworthy authority—which states that it originally came out in 1563. We are not aware of any entry of it of a corresponding date, and we do not believe that it was printed until 1566. On p. 121 we have had an entry of the story of Jason and Medea, as rendered by Nicholas Whyte, or Whight.]

Rd of Henry Wekes, for pryntinge of a boke intituled my lorde of Wynchester his boke xij^d.

Rd of Owyn Rogers, for his lycense for pryntinge of an epytaphe upon the death of syr John Mason, knyghte..... iiijd.

Rd of Henry Wekes, for his lycense for pryntinge of a boke intituled tragedcall and pleasante history Arrounde Jenevor, the doughter unto the kynge of skottes, by peter Beverley iiijd.

[Did we not know from the extant volume, that Peter Beverley had written (or rather translated from Ariosto) "the history of Ariodanto and Jeneura, daughter to the king of Scottes," we should hardly have guessed it from the distortion of the names by the clerk. The only known edition, unless Warton (*Hist. Engl. Poetry*, iv., 310) be correct in stating that it was reprinted in 1600, was printed by Thomas East for Francis

Coldocke; and Wekes, or Wykes, as far as we know, had nothing to do with it, although he entered it at Stationers' Hall.] 1565-6.

Rd of Alexandre lacy, for his lycense for pryntinge of a dytty in the prayse of a hygh and myghty prynce, &c. Orpheous and his wyf viij^d.

[This entry of the earliest notice of the story of Orpheus and Eurydice has been entirely passed over. No such work of that date has come down to us; but in 1597 was printed a small volume, "Of Loves Complaints. With the Legend of Orpheus and Euridice," which Ritson most absurdly assigned to Henry Lok (Bibl. Poet., 270) because he found the initials H. L. at the end of the dedication: they are only those of Humfrey Lownes, the publisher, who states that the poem was written "by an exquisite architect, that when he pleaseth can forme models of better eternitie." Who the "exquisite architect" might be is not now perhaps to be discovered, but he speaks in more than one place of "the tender years" of his Muse. As the work is so rare that the Editor does not recollect to have seen it quoted, the following three stanzas, from the song of Orpheus to Pluto, may be extracted.

"You powers below, within eternall shade,
 You Fates that turne your not returning wheele,
 Now helpe him whom you have unhappy made,
 Free him from woe who now hell's woes doth feele.
 Euridice is she, my sorrowes source,
 The spring from whence my grieve doth take his course.

And thou, o king of Hell, if ever love
 Possest thy hart, thy love-entised hart,
 Then let my misery thy mercy move,
 And, thinking on thine owne, regard my smart:
 Thou art a king, yet thou to love didst bow,
 And I but poore, yet love as well as thou.

The sunne on rich and poore alike doth shine;
 The glasse doth looke as bright as doth the gold:
 Nature doth equally our gifts assigne,
 Casting our frame within our terren mold.

- 1565-6. The soule of great men may more glorious be ;
 They have but loving harts, and so have we."

We are tempted to quote one more stanza, on account of the strong similarity, perhaps merely accidental, between it and a most notorious scene in "As You Like It." The author of "Love's Complaints" exclaims—

" Unhappy man, the subject of misfortune,
 Borne, and therefore borne to miserie,
 Whose very birth doth comming woe importune,
 Whose lyfe a sad continuall Tragedie ;
 Himselfe the Actor in the world, the Stage,
 While as the Acts are measurd by his Age."

Did the author borrow from Shakespeare, or Shakespeare from the author, or neither from the other ?]

Rd of Thomas marshe, for his lycense for prynting of a boke intituled a medicinable morrall, that ys the ij bokes of Horace, auctorysshed by my lorde of London xij^d.

[These two books of the Satires of Horace were published by Marsh, in 1566; and appended to them were "The Wailings of the Prophet Hieremiah," and some Epigrams in English verse. They were by Thomas Drant, whose name has before been inserted: he was a puritanical divine, and printed several sermons; but his itch for versifying was so strong, that he could not publish them without lines at the beginning, or the end, or both. Such was the case with his sermon on alms-giving, printed by Day in 1572. It has a poem headed, "a Warnyng to Repent-aunce," at the beginning, and two moral stanzas at the end: the first closes with these lines, in which Drant does not use those of his own profession very handsomely:—

" Ye praters and preachers,
 that keepe such a scare,
 Ye taunters and teachers,
 your faultes do you heare ?
 Ye pillers and pollers,
 leave mynding your mucke,
 And leave greedy prowlers
 from poore men to plucke.

Ye greate ones and neate ones,
 make no more delayes,
 Marke God's word, or God's sword
 will cut off your dayes."

1565-6.

We have quoted the above specimen, because no bibliographer has taken any notice of this portion of a production of an author, rather celebrated than popular.]

Rd of John Alde, for his lycense for prynting of a ballett intituled a greate complaynte and yet some thyng faynte iiij^d.

Rd of John Alde, for his lycense for prynting of a ballett intituled a complaynte of a papest that lately hath sowne sedicious lyes, &c. iiij^d.

[Alluding, no doubt, to the same circumstance commemorated in the ballad entered to Lacy on p. 139.]

Rd of Thomas purfoote, for his lycense for prynting of a boke intituled the vij m^{rs} of Rome vj^d.

[We have not heard of "the Seven Wise Masters of Rome" since it was licensed to Marshe on p. 16. We know of no edition by Purfoote, but one was printed by W. Copland, without date. As may be expected, it was in the library of Captain Cox, according to Langham's Letter from Kenilworth, published about 1575.]

Rd of Alexandre lacy, for his lycense for prynting of a ballett intituled the goddes Diana, &c. iiij^d.

[Perhaps the poem in the "Handful of Pleasant Delights," 1584, beginning—

"Diana and her darlings dear,"

frequently reprinted to as late a date as the Restoration.]

Rd of Alexandre lacy, for his lycense for pryntinge of a ballett intituled the fantises of a Trubbled mans hed iiij^d.

Rd of Rychard Hudson, for his lycense for prynting of a ballett intituled of a yongker w^{ch} sayd well handelyng of his blade, &c. iiij^d.

Rd of Rychard Jonnes, for his lycense for prynting of a

- 1565-6. boke intituled of very pleasaunte sonnettes and storyes in myter,
by clament Robynson..... [no sum.]

[Unless, as Ritson suggests, (Bibl. Poet., 311) this were the book which came out in 1584 as "A handefull of pleasant delites, containing sundrie new Sonets and delectable Histories in divers kindes of meeter," the work above entered has been lost. The probability seems to be that it was a different work, or Clement Robinson must have allowed it to remain unprinted for eighteen years. The clerk either did not know what sum to take for the license, or nothing was paid; and it is possible that the collection of poems, having been withdrawn for a time, nothing was paid. It is to be observed (as, indeed, we have in several instances shown) that the "Handful of Pleasant Delights" contains various productions considerably older than the date it bears.]

Rd of Rychard Jacson, for his lycense for prynting of a bal-
lett intituled Warnyng all men of the shortnes of the tynes
and dayes, whereby thay myght fly from thayre wycked wayes,
&c. iiij^d.

[The name of Richard Jackson is not recorded (Hugh, John, and Ralph Jackson are mentioned) by our typographical historians, and he was probably merely a stationer, for whom others printed.]

Rd of Rychard Jacson, for his lycense for prynting of a bal-
lett intituled a veryaunce wretten bref and playne, how we
shulde lyve to dy and dy to leve iiij^d.

[The word "again" seems wanting at the end of this entry, even if the clerk were correct in his copy of the rest of the title.]

Rd of Rychard Jacson, for his lycense for prynting of a bal-
lett intituled of the day of domme when all men shall to Juge-
ment comme iiij^d.

Rd of Rychard hudson, for his lycense for the prynting of a
ballett intituled a Lover complanyng the lesse wytt remanes
the more he lamenteth the lesse she complaneth iiij^d.

[There seems some inextricable confusion in this title.]

Rd of mr Seres, for his lycense for the prynting of a boke 1565-6.
 intituled prodegiuous history, &c..... vjd.

[Nothing is now known of this book, which, from the sum paid, must have been more than a short tract.]

Rd of Robert Hacforth, for his lycense for prynting
 of a ballett intituled a dialoge betwene a mayde of the
 Cetye and a mayde of the Countrye abowte chosyng of hus-
 boundes iiijd.

[The Editor's MS., frequently before quoted, contains the following colloquy, which may be what is intended.

CITTIE AND COUNTRY MAIDENS.

"Mall. 'Faith, Jone, now welcome to the Cittie:

How long awaye from home?

Come, sitte downe, girle; it were a pittie

If farther thou sholde roame.

Jone. I roame no farther, gentle Mall,

Then see how thou doest fare.

I nolde misse now to see you all

In towne, sith I am there.

Mall. Thanke thee, good Jone, my cozen kinde,

And long since last we met.

Hast thou a husband left behind,

Or art not maryed yet?

Jone. No, Mall, in fayth, but soone I maye

Be maryed, as I gesse,

For trustie Tom hath namde the day,

And I can doe no lesse.

Mall. Tom? he that drives the carte, no doubt,

Or Tom that holdes the plough.

I weene you might have soone found out

A properer man, I vowe.

1565-6. *Jone.* A properer man? Tom, you must knowe,
Is onely twentie five;
And if he drives a cart, why soe,
Can no man better drive.

Mall. Why, Tom is but a country clowne:
More fit, good Jone, for thee
Some of our gallants of the towne,
And one of high degree.

Jone. Faith, cosin, I'll not aim so high.
Who shoots up right may finde
His arrowe fall into his eye,
And strike the shooter blinde.

Mall. Tush! talke not so, you seelie thing,
For girles, like you and mee,
May, like a cat, looke on a king,
Or queene, as case may be.

Jone. I'me upland borne and upland bred;
I like an upland man,
And trustie Tom I meane to wed,
And soe you understand.

Mall. I like a lustie gallant, brave,
Can daunce and also singe;
Can playe at cards, and playe the knave,
And doe some other thinge.

Jone. Nay, Mall, farewell: when so you talke,
I knowe not what you meane;
But I muste backe to countrey walke.
I am glad I thee have seene.

Mall. Farewell, good Coz, for thou and I
On that can nere agree:
You may your carter Thomas trye,

Jone. Farewell, good Mall, and farewell, townie,

1565-6.

I trudge into the West.

You wed a courtier, I a clowne—

Marke who will fare the best.

Mall. Farewell, good cozen, and well spoke:

I wed noe startups I:

A lover in a garded cloke

Doth better please mine eye."

Startups were the high-lows worn by clowns.]

THE ENTERYNGE OF COPYES AS FOLOWETH.

[The subsequent extracts apply to the twelve months between 22nd 1566-7. July, 1566, and 22nd July, 1567.]

Rd of Henry Denham, for his lycense for the pryntinge of a boke intituled the ixth and xth tragide of lucious Anneas oute of the laten into englesshe, by T. W., felow of pembrek hall, in chambryge iiij^d.

[Unless there were a separate publication of the ninth and tenth tragedies of Seneca ("Lucious Anneas," as the clerk calls him) by T. W. (whoever he might be) about this date, there must be an error in this very careless entry. When Marsh printed the collected tragedies of Seneca in one volume, 1581, the ninth tragedy purported to have been translated by T. N., (*i.e.*, Thomas Nuce) and the tenth tragedy by I. S. (*i.e.*, John Studley). The scholars who had been engaged on this task were Jasper Heywood, who translated three plays; John Studley, who translated four plays; and Alexander Neville, Thomas Nuce, and Thomas Newton, who translated one each. Of T. W. we know nothing, and 1566 was too early a date for Thomas Watson to have begun writing. We suspect, therefore, two very decided blunders in the entry, *viz.*, that no mention at all should have been made of the "xth tragedy," which, in fact, was translated by Studley; and that for T. W. we ought to read T. N., or Thomas Nuce, who was at the time a "fellow of Pembroke Hall, in Cambridge." Warton refers to this entry (H. E. P., iv., 207, edit. 1824) as if there were no mistake in it, and that it was only a license

- 1566-7. of the Ninth Tragedy of Seneca, translated by Thomas Nuce, to Henry Denham. It is no where enumerated by our typographical historians as extant among the works from Denham's press; but there is no doubt that he printed it, because a copy exists with his imprint, and with the following title—"The ninth Tragedie of Lucius Anneus Seneca, called Octavia. Translated out of Latine into English by T. N., Student in Cambridge."]

Rd of Thomas marshe, for his lycense for the pryntinge of bokes w^{ch} he was in araryges in m^r Wally and m^r Dayes tyme, the one called Lanfranke; the other the Courte of Vertu; the thyrd Stowes cronacleij^s. vj^d.

[The first of these books, for which Marshe had been in arrearage, was *Lanfranci Chirurgia Parva*: the second was Hall's "Court of Virtue," (see p. 13 and 103) and the last Stowe's Chronicle Abridged.]

Rd of Alexandre Lacy, for his lycense for the pryntinge of a ballett intituled an exorte and eke I pray that god his sprete will sende, &c. iij^d.

Rd of Alexandre Lacye, for his lycense for pryntinge of a ballett the abuse of the Sabooth of the lorde, &c..... iij^d.

Rd of Alexandre Lacye, for his lycense for pryntinge of a ballett intituled an invictive agaynste the papestes iij^d.

Rd of Wylliam pekerynge, for his lycense for pryntinge of the examynation of certen wyches at Chensford before the quenes ma^{ties} Judges in the Countye of essex iij^d.

[This tract, consisting of verse and prose by John Phillips, is preserved in Lambeth Library: and, as we know of no other copy, we give the title at length: "The Examination and Confession of certaine Wytches at Chensforde in the countie of Essex, before the Quenes majesties Judges, the xxvi daye of July Anno 1566, at the Assise holden there as then, and one of them put to death for the same offence, as their examination declareth more at large." The colophon is—"Imprynted at London by Willyam Powell for Wylliam Pickeringe dwelling at Sainte Magnus corner, and are there for to be soulede. Anno 1566 the 13 August." The following is from the "Prolog," where the writer applies quite a

new epithet to a pen, (to his pen, more especially) when he calls it 1566-7. "warbling:"

"The dolour now so doubtfull is,
that skante my warbling penne
Can forth expresse the sence thereof
unto the sonnes of men."

Phillips afterwards informs us that "three feminine dames attached were" for sorcery and witchcraft, and he gives their examinations regarding their intercourse with black cats, familiars, &c., at some length. John Phillips is no where mentioned as one of our vernacular versifiers, but Ritson (*Bibl. Poet.* 299) introduces a John Phillip, who is, perhaps, the same man, and who wrote and printed in 1577 "A rare and strange historicall novel of Cleomenes and Sophonisba, surnamed Juliet." The name of John Philip is also subscribed to a broadside, before noticed on p. 128, intituled, "A cold Pye for the Papistes," and to an Epitaph on "Sir William Garret, Chief Alderman of London, who died 27 September, 1571." On the other hand, John Phillips wrote and published an "Epitaph on the Death of Lady Margaret Douglas, Countess of Levinox, who died at Hackney on the 9th March, 1577." Ritson was ignorant of these productions, with the exception of "Cleomenes and Sophonisba."]

Rd of John Awdelay, for his lycense for pryntinge of a ballett intituled the pluckynghe doune of the Romysshe church iiij^d.

Rd of Henry Denham, for his lycense for pryntinge of a boke intituled the fyrste epeistle of Ovide iiij^d.

[Although Denham seems to have separately entered several of the epistles of Ovid, we only know of them in the collected volume, by George Turberville, printed by Denham in 1567. The separate entries were perhaps intended to prevent anticipation by other stationers.]

Rd of hewgh shyngleton, for his lycense for pryntinge of a ballett intituled my wyfe she wyll do al she can, take mastrye as better hande, &c. iiij^d.

[We may be pretty sure that the title of this ballad was something like this—

"My wife she will do all she can
To take mast'ry as better man."

- 1566-7. Possibly some of the titles regarding which the clerk so blundered were shown to him only in MS. We have before (p. 103) had a ballad entered on the subject of the masterdom of husbands by their wives.]

Rd of Dunstayne Whaplade, for his lycense for the pryntinge of the epetaphe of syr marten bowes..... iiijd.

["This year" (says Stow) "deceased many aged people, so that in London, within the space of ten months last past, died seven Aldermen of London, the first, Edward Banks, deceased the ninth of July, Anno 1566; Richard Chamberlaine, late Sheriff; Sir Martin Bowes; Sir Richard Malorie; Sir William Hewet and Sir Thomas White, late Mayors; then Richard Lambert, one of the Sheriffs for that year, the fourth of April, Anno 1567."—*Annales*, 1119.]

Rd of Wylliam pekerynge, for his lycense for pryntinge of the secounde examynation and confsyon of Augunes Water howse and Jone hyr daughter, &c. iiijd.

[Agnes Waterhouse and her daughter Joan were the witches against whom John Phillips wrote a tract entered on page 148, and perhaps this "second examination" was also by him. It has not been preserved, that the Editor is aware.]

Rd of Henry Denham, for his lycense for the pryntinge of an epeistle of ovide, beyng the iiiijth epeistle iiijd.

[The epistle previously entered was the *first* (see p. 149); and nothing is said in the Registers of the three intervening epistles.]

Rd of Rycharde Jonnes, for his lycense for the pryntinge of the cople of a letter lately wretten in myter by a yonge gentel Woman to hyr unconstaunte Lover, &c. iiijd.

[The only known copy of this tract is in the Bodleian Library. It consists of three parts: 1, The Young gentlewoman's letter, subscribed Is. W., with her Admonition to all young gentlewomen; 2, A love-letter sent from a faythfull Lover to an unconstant Maiden, signed W. G.; 3, an address by R. Witc. on the wilfull inconstancie of his deare foe, E. T. At the back of the title is "The Printer to the Reader," in five stanzas, thereby giving Richard Jones a farther title to a place among

our versifiers. Ritson knew nothing of this publication, which the Editor 1566-7.
is about to reprint, on account of its extreme rarity.]

Rd of m^r Wally, for his lycense for pryntinge of the se-
counde Well a daye, generally Rede and then Juge indiffe-
rently, &c. iiij^d.

[The tune of "Welladay" became popular, and to it was sung a ballad
on the death of the Earl of Essex in 1601, &c. The ballad here entered
was a "second Welladay," written in consequence of the first, and the
last part of the title seems to have called upon the readers to judge indif-
ferently which was the better of the two. The ballad of "The damned
Soul in Hell," p. 117, must have been sung to one of them.]

Rd of Alexandre lacye, for his lycense for pryntinge of a
ballett intituled a godly admonition for men of eche degre to
use, wherby we are admonysshed then vayne ballettes to re-
fuse iiij^d.

[For "then," in this entry, we must read *their*; or *these*; but cor-
rections of this sort are endless.]

Rd of Alexandre Lacye, for his lycense for the pryntinge of
a ballett intituled Whose eckoo to all men doth crye beddeth
them to redresse thayre levyng wyckedly iiij^d.

Rd of hewgh shyngleton, for his lycense for the pryntinge
of a boke Called thre commandementes and lessons of olde Cato
as he lay upon his death bedd, &c. iiij^d.

Rd of hewgh shyngleton, for his lycense for pryntinge of a
ballett intituled the staggerynge estate of every degre,
&c.' iiij^d.

Rd of Wylliam greffeth, for his lycense for pryntinge of a
compendious abstracte, contayninge a mooste delectable confe-
rence betwene the wedded lyf and the syngle, by m^r Henry
Hake iiij^d.

[If "Henry," in this entry, have not been miswritten for Edward,
we have here to add another new name to our literature. We know
nothing more of the author and his work than is above stated; but of

1566-7. Edward Hake and of his productions we shall have occasion to speak at large hereafter.]

Rd of Thomas purfoote, for his lycense for the pryntinge of the mooste famose history of the worthy lady pandavolay, &c. iiij^d.

[John Partridge was the author of this poem, which was printed by Purfoote in 1566 with the following title—"The most famouse and worthie historie of the worthy lady Pandavola, daughter to the mighty paynim, the great Turke." See also pp. 136, 137.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled of bryber Jehesye, taken out of the vth chapter of the iiijth bokes of Kynges iiij^d.

[The story of Gehazi is in what we now call the second book of Kings.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the paynter in his prentes hood moralized iiij^d.

[Another of many instances in which popular ballads were turned to religious account. For "the Painter in his Apprenticeship" see p. 119.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled Gyeve place ye Ladyes, &c. iiij^d.

[The title of this ballad has occurred already, p. 38, but it is not at all unlikely that this is the entry of a new ballad, which, like the other, commences with the words "Give place, you ladies," and has been handed down to us in the Editor's MS. of a considerably later date. It runs thus pleasantly, and by no means unpoetically.

GIVE PLACE, YOU LADIES.

"Give place, you ladies all,
unto my mistresse faire,
For none of you, or great or small,
can with my love compare.

If you would knowe her well,
you shall her nowe beholde,
If any tonge at all may tell
her beautie[s] manyfolde.

She is not high ne lowe,
but just the perfect height,
Below my head, above my hart,
and then a wand more straight.

1566-7.

She is not full ne spare,
but just as she sholde bee,
An armfull for a god, I sweare;
And more—she loveth mee.

Her shape hath noe defect,
or none that I can finde,
Such as in deede you might expect
from so well formde a minde.

Her skin not blacke, ne white,
but of a lovelie hew,
As if created for delight;
yet she is mortall too.

Her haire is not to[o] darke,
no, nor I weene to[o] light;
It is what it sholde be; and marke—
it pleaseth me outright.

Her eies nor greene, nor gray,
nor like the heavens above;
And more of them what needs I say,
but that they looke and love?

Her foote not short ne longe,
and what may more surprise,
Though some, perchance, may thinke me wrong,
'tis just the fitting size.

Her hande, yea, then, her hande,
with fingers large or fine,
It is enough, you understand,
I like it—and 'tis mine.

1566-7.

In briefe, I am content
to take her as she is,
And holde that she by heaven was sent
to make compleate my blisse.

Then, ladies, all geve place
unto my mistresse faire,
For now you knowe so well her grace,
you needes must all dispaire."

See also Tottell's Miscellany, 1557, fol. 10, for a poem which begins,
"Give place, ye lovers," &c.]

Rd of Thomas Colwell, for his license for the pryntinge of a
ballett intituled the Joye of ij Lovers iiiij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a
boke intituled the dysprayses of ingratitude, malice, or hatreded,
and prayses of fryndshippe, &c. iiiij^d.

Rd of Thomas Hackett, for his lycense for pryntinge of a
play intituled Rauf Ruyster Duster, &c. iiiij^d.

[This very important entry for the printing of Nicholas Udall's comedy, "Ralph Roister Doister," has frequently been referred to, since the discovery of the only ancient copy known, which, however, is without title-page. It has been deposited by the discoverer (the Rev. Mr. Briggs) in the library of Eton College; the author of it, Nicholas Udall, having been master of, and the donor a pupil in, the school. "Ralph Roister Doister" is the earliest comedy in our language, as is established in Hist. Engl. Dram. Poetry and the Stage, ii., 445. With "Gorboduc," our earliest tragedy, it was reprinted in 1847 by the Shakespeare Society, under the editorial care of Mr. W. D. Cooper. "Gorboduc" was from the unique copy of that edition (1565) in the library of the Earl of Ellesmere, the President of the Society: the entry of it will have been seen on p. 115.]

Rd of Thomas Hackett, for his lycense for the pryntinge of
a playe intituled Farre fetched and deare bought ys good for
lades iiiij^d.

[If this play were ever printed, no copy of it is known to exist. It has never been heard of on any authority but these Registers.]

Rd of Thomas purfoote, for his lycense for the pryntinge of 1566-7.
a playe of Fortune, to knowe eche one hyr condicions and
gentle manors, aswell of women as of men iiij^d.

[In this memorandum, the word "play" is probably not to be understood in the sense of a drama, but of a game: it seems to have been a sort of lottery, or game of Fortune, by which the "conditions and manners" of persons of both sexes were to be ascertained. At the same time, it is not to be denied that in 1572 "The play of Fortune" was acted at Court; and in the library of the Earl of Ellesmere is preserved a piece intended for the stage, and no doubt performed, called "The Rare Triumphs of Love and Fortune," which, however, was not printed until 1589. See Hist. Engl. Dram. Poetry and the Stage, iii., 44.]

Rd of Alexandre lacye, for his lycense for pryntinge of a
ballett intituled who lest to leave at Ease and lede a quyett
lyf, &c. iiij^d.

Rd of Hewgh Shyngleton, for his lycense for pryntinge of a
ballett intituled thoughe fondly men wryte thayre myndes,
Women be of gentle kynde iiij^d.

[This, from its title, would seem to be one of the ballads, in vindication of the female sex, arising out of the publication of such poems as "The School-house of Women." See p. 3, &c.]

Rd of Thomas Hackett, for his lycense for pryntinge of a
boke intituled the banquet of Dainties for all suche gastes that
love moderatt dyate iiij^d.

[It came out in 1566, from Hackett's press, as appears by the colophon of the only copy, we believe, ever seen, which is without title-page.]

Rd of Thomas purfoote, for his lycense for pryntinge of a
ballett intituled Weste chester aboundeth w^t humble benedic-
tions iiij^d.

[Possibly this ballad had some connection with another, noticed on a previous page, 107, relating to the Rood at Chester.]

Rd of William Greffeth, for his lycense for printinge of a

- 1566-7. boke intituled a Caviat for commen Corsetors, vulgarly called Vagabons, by Thomas Harman iiij^d.

[No edition of Harman's "Caveat or Warning for common Cursetors," of the date of 1566, is known, although it is erroneously mentioned in the introductory matter to the reprint in 1814, from H. Middleton's impression of 1573. It was the forerunner of various later works of the same kind, some of which were plundered from it without acknowledgment, and attributed to the celebrated Robert Greene. Copies of two editions in 1567, by Griffith, are extant, and, in all probability, it was the first time it appeared in print: Griffith entered it at Stationers' Hall, as above, in 1566, in order that he might publish it in 1567. Harman's work was preceded by several ballads relating to vagabonds, the earliest of which is entered on p. 42. On a subsequent page (166) is inserted a curious entry regarding "the boke of Rogges," or Rogues.]

Rd of Frauncis Coldoke, for his lycense for pryntinge of a boke intituled a new Revinge for an old grudge, by Sutton iiij^d.

[Possibly, by Edward or Henry Sutton, the printers. We have no information regarding any author of that name at this date.]

Rd of Henry Denham, for his lycense for the pryntinge of the Reste of the Epestles of ovide..... iiij^d.

[This perhaps was the entire work by George Turberville, as it came out from Denham's press, with the date of 1567: see pp. 149, 150.]

Rd of John charlewod, for his lycense for the pryntinge of an interlude of the Repentaunce of mary magdalen, &c. iiij^d.

[By Lewis Wager, who is called, on the title-page, "the learned clarke." It was printed by Charwood, as stated on p. 135, with the date of 1567, under the title of "A new Enterlude," never before this tyme imprinted, entreating of the Life and Repentaunce of Marie Magdalene: not onely godlie, learned, and fruitefull, but also well furnished with pleasant myrth and pastyme," &c. The prologue contains a curious and early allusion to the reproach under which professional actors suffered, and it shows also that the interlude had been performed at Oxford or Cambridge :—

"I marvell why they should detract our facultie.

We have ridden and gone many sundry waies;

Yea, we have used this feate at the Universitie,
 Yet neither wise nor learned would it dispraise;
 But it hath been perceived ever, before our daies,
 That Foles love nothing worse than Foles to be called:
 A horse will kick if you touch where he is galled.”]

1566-7.

Rd of John charlewod, for his lycense for the pryntinge of
 an interlude named the Colledge of canonycall clerkes... iiij^d.

[It is not easy to imagine what was the nature of this interlude, of
 which we hear on no other authority. If it were ever printed, no copy
 has reached our day.]

Rd of Wyllyam greffeth, for his lycense for pryntinge an
 Ephethappe of Captayne Randall iiij^d.

["Captain Edward Randolfe, esquire," as Stow calls him, after de-
 feating John O'Neale near Derry, lost his life on 12th November, 1567.
Annales, p. 1118.]

Rd of Thomas marshe, for his lycense for pryntinge a boke
 intituled Skylton's workes viij^d.

[This was the collected edition of Skelton's scattered pieces published by
 Marsh with the date of 1568, to which Churchyard prefixed commendatory
 verses: the book was called, "Pithy, pleasaunt and profitable workes
 of maister Skelton, Poete Laureate." Marsh had previously been con-
 cerned in the publication of some of Skelton's separate productions, in
 apparent partnership with John Kynge. See the Rev. A. Dyce's "Skel-
 ton's Works," i., xcvi.]

Rd of leonerde maylarde, for his lycense for pryntinge of a
 boke intituled the style and mannour of inditynge any manour
 of epesteles or letters to all degrees and states, by Fulwood xij^d.

[This amusing production by "William Fulwood, Marchant," in prose
 and verse, called "The Enemy of Idleness," has been already mentioned
 on p. 62 in the edit. of 1568, which is the first known subsequent to the
 preceding entry. The colophon of the edition of 1571 is important,
 with reference to a marginal note in this part of the Register, which we
 shall quote presently—"Imprinted at London by T. East and H. Mid-

1566-7. dleton, for Augustine Laughton, and are to be sold at his shop in Paules Churchyard, at the signe of the Grassehoper. Anno 1571, March 20." In the margin of the Register, opposite the entry, is written, in a hand different from that of the clerk, "Maylarde gave it to Austen Lawghton, and Lawghton solde it to Henry Myddleton." The above work is not to be confounded with another, printed by William Seres, under the somewhat similar title, "The Image of Idleness," which is a great curiosity, and which, although it had been heard of by Ames, had never been seen by Herbert or Dibdin: we therefore copy exactly the title-page of the only copy we ever saw, and, we believe, the only one that exists:—"A lytle treatyse called y^e Image of Idlenesse, containinge certeyne matters moved between Walter Wedlock and Bawdyn Bachelor. Translated out of the Troyane or Cornishe tounge into Englysshe, by Olyver Oldwanton, and dedicated to the Lady Lust." The colophon runs thus:—"Imprinted at London by Wylliam Seres, dwellynge in Powles Churchyarde, at the signe of the Hedgehogge."]

Rd of Henry Denham, for his lycense for the pryntinge of the iiijth parte of seneca workes vj^d.

[The fourth tragedy of Seneca, "Hippolytus," was printed by Thomas Marsh with the nine others in 1581; but, if there were an earlier and a separate impression of "Hippolytus" in consequence of the above entry, which is not at all improbable, we have never met with it.]

Rd of Wylliam Pekerynge, for his lycense for pryntinge of a mery pronostication for the yere of our Lorde god, 1567, by J. Dernyll iiij^d.

[This "merry prognostication" was doubtless in ridicule of productions of the kind, and humorously applied to the circumstances of the time. This mode of writing prevailed much afterwards, and Thomas Dekker availed himself of it in his "Owl's Almanack," a work of much drollery, satire, and ability, printed early in the reign of James I.]

Rd of Wylliam pekerynge, for pryntinge of a ballett intituled declarynge the very tru waye how that w^t fyre the worlde shall decaye, &c. iiij^d.

Rd of John Alde, for his lycense for pryntinge of a ballett

intituled declarynge by the scriptures the plages that have in- 1566-7.
sued of whoredom iiij^d.

Rd of Rycharde Jonnes, for his lycense for pryntinge of a
boke intituled the naturall Judgement betwene lyf and death,
&c. iiij^d.

Rd of Alexandre Lacy, for his lycense for the pryntinge of
a ballett intituled the dyscription of the varyete of love iiij^d.

[Possibly the true title was "The vanity of love."]

Rd of Alexandre lacye, for his lycense for pryntinge of a
ballett intituled a lamentable way iiij^d.

Rd of Shyngleton, for his lycense for the pryntinge of a boke
intituled the lyfe of honeste eyther of vertu, hermans schot-
ten iiij^d.

[Of this strange and obviously imperfect title we can pretend to give
no satisfactory explanation.]

Rd of John Alde, for his lycense for pryntinge of a ballett
intituled the Commonycation betwene the husbunde and the
wyf, and dyscommodityes of maryage, graunted in m^r Seres
tyme iiij^d.

[i.e., we suppose, when Seres was master of the Company.]

Rd of Wylliam greffeth, for his lycense for pryntinge of
a ballett intituled Comme treppe yt then from Courte to
Carte iiij^d.

[We have before (p. 138) had a ballad entitled the "Courtier and the
Carter," and this may have been the same.]

Rd by Henry Denham, for his lycense for the pryntinge of
a boke intituled epytaphes, epygrames, souniges, Sonettes, by
george turbervile, gent xij^d.

[Printed by Denham, with the date of 1567, and again in 1570, under
the title of "Epitaphes, epigrams, songs, and sonets, with a discourse of
the friendly affections of Tymetes to Pyndara his ladie." Herbert, (ii., 945)
knew only of the impression by Denham, in 1570.]

.1566-7. Rd of Thomas Purfoote, for his lycense for pryntinge of serten verces of Cupydo, by Mr. Fayre iiij^d.

["Mr. Fayre" was, doubtless, Phaer, the translator of Virgil, first printed in 1558: see p. 61. He had been dead many years when these "verses of Cupido" were entered for publication. B. Googe printed "an Epitaphe of Maister Thomas Phayre," in his "Eglogs, Epytaphes, and Sonettes," 1563.]

Rd of Thomas Colwell, for his lycense for pryntinge of a boke intituled serten mery tayles of skyltons iiij^d.

[Published without date, as "Merie Tales Newly Imprinted and made by Master Skelton, Poet Laureat. Imprinted at London, in Fleetstreet, beneath the Conduit, at the signe of S. John Evangelist, by Thomas Colwell." In the above entry, (if he had seen it) the Rev. Mr. Dyce (Skelton's Works, i., ci.) might have found good reason to doubt the date of 1575, assigned by Warton to these "Merry Tales."]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled admonition agaynste dice playe, by churche yarde iiij^d.

[This production is not included in any list of Churchyard's works. There is little doubt that it was a broadside, and it has shared the fate of the vast majority of such performances. It is unnoticed by Herbert, Dibdin, Ritson, and others.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled a fayne wolde I haue a godly thyng to shewe unto my ladye iiij^d.

[This title has previously occurred among the entries. In Clement Robinson's "Gorgeous Gallery of Gallant Inventions," 1584, is probably the original song, of which that in the entry must have been a "moralization." It is called "A proper Song, intituled Fain would I have a pretie thing to give unto my Ladie. To the tune of *Lustie Gallant*." It begins thus:—

"Fain would I have a pretie thing
to give unto my Ladie:

I name no thing, and I meane no thing,
but as pretie a thing as may bee;"

and these lines form the burden of every stanza.]

Rd of Wylliam Pekerynge, for his lycense for pryntyng of 1566-7.
a ballett intituled Roo well ye marynors moralized ... iiij^d.

[The ballad of "Row well, ye mariners," of which the above was a moralization, was originally licensed to the same stationer: see p. 130. The title, with pious variations, will occur again.]

Rd of Henry Bynnyman, for his lycense for pryntyng of a
boke intituled the Rest of the eggleges of Mantuan iiij^d.

[This translation was by George Turberville, and came out complete, from Bynneman's press, under the title of "The eglogs of the poet B. Mantuan Carmelitan, turned into English verse and set forth with the argument to every egloge, Anno 1567." It was again printed by Bynneman in 1572 and 1577; but this entry reads as if, like the Epistles of Ovid by the same translator, the work had come out, or at all events had been entered, piecemeal. No edition of any portion of the Eclogues of Mantuan is known before they were published together in 1567.]

Rd of Rycharde Jonnes, for his lycense for pryntyng of a
ballett intituled a Reformation to Jome at a word moral-
ized iiij^d.

"Jome" is probably miswritten for Jone; but we have not met with any registration of the ballad upon which this production could well be a moralization.]

Rd of Henry Wekes, for his lycense for the pryntyng of
a boke intituled Orace epestles in englesshe, &c. vj^d.

[Wekes, perhaps, printed this work for Thomas Marsh, who published it in 1567, as "Horace his arte of poetrie, pistles and Satyrs englished, and to the Earle of Ormounte, by Thomas Drant, addressed." Of Drant we have before more than once spoken.]

Rd of Alexandre Lacye, for his lycense for pryntyng of a
ballett intituled a merye diologe betwene aratalogus and
Virgo iiij^d.

[By "aratalogus," in this entry, we are, possibly, to understand Anaxagoras, the ancient astronomer, who is here represented as having held "a merry dialogue" with Virgo.]

1566-7. Rd of Alexandre Lacye, for his lycense for pryntinge of a ballett intituled a dialoge shewynge how the godly be condemned by the glorious wordelynges..... iiij^d.

Rd of Mr. Wallye, for his lycense for the pryntinge of a ballett intituled the lamentynge of a yonge mayde who by grace ys fully stayde iiij^d.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a comfortable answere to the lamentation of a synner..... iiij^d.

[See p. 67 for the "Complaint of a Sinner," which was a moralization: see also p. 106 for the "Complaint of a Lover," which may have been Elderton's ballad, "The God of Love," by another name.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled fayne wolde I have a vertuous wyfe adourned with all modeste, both mylde and meke, of quyett lyf, estemynge cheif hyr chastetye iiij^d.

[Here the clerk has given the title of the ballad at unusual length, and with unusual correctness, though substituting prose for verse. It has survived, and is contained in the Editor's MS., but evidently with some adaptations to circumstances which occurred subsequent to the original publication, such as the introduction of tobacco into common use, &c. In the third verse, the word "eyes" has been written for *eyne*, which is necessary for the rhyme.

THE VERTUOUS WIFE.

"Faine would I have a vertuous wife,
Adorned with all modestie,
Of milde, and meeke, and quiet life,
Esteeming chiefly chastitie;
But where is such a wife to finde,
If I should seeke till I am blinde?

I would not have her roame about
To gossips' feastes and mery cheere,
Where they good husbandes alway floute,
Still making them unkinde appeare.

If she will feaste and drinke carowse,
Is it not better in the house? 1566-7.

I would not have her flaunting fine
In rich apparell of the best,
To make men turne at her their eyes
When she is roaming east and west.
Her dresse should aye be neate and cleane,
More fit to weare then to be seene.

I would not have her goe to playes,
To see lewde actors in their partes,
And cause the men upon her gaze,
As they would sigh out all their hartes:
Me thinkes a wife it ill becomes
To haunt their prolog-trump and drums.

To tavernes I nill have her goe,
They are no place for modest dames,
Where pottles are tost to and fro,
And oathes are sworne to swearer's shames.
She should not love tobacco smoke:
My wife I faine would have it choke.

I would not have her dyce and card,
And loose her money all to soone,
For gamesters oft get their reward,
When "Welladay" is all their tune:
Yet many wives there be, I know,
Despight their husbandes, still doe so.

All this I would not have her do,
All this, I weene, and somewhat more:
I would not have my wife a shrew,
I would not have my wife a whore.
My wife must be my wife alone,
Flesh of my flesh, bone of my bone.

1566-7.

Therefore, I say, a vertuous wife
 I faine would have, and could with such
 Spend the last remnaunt of my life,
 And never think I love too much.
 There is one phenix neare the sun,
 And I must have my wife that one."]

Rd of John Alde, for his lycense for the pryntinge of a ballett intituled, Lorde, for thy merces sake, pardon our synne iiij^d.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled stande faste, ye marynours iiij^d.

[No doubt, a pious parody on "Row well, ye Mariners." See p. 161, 169, and 175, for "Row well, ye Mariners, moralized."]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled declarynge what thynges have happened through the estimation of bewtye to the paynter iiij^d.

[i. e. what things have happened to the painter through the estimation of beauty.]

Rd of Thomas Marshe, for his lycense for pryntinge of a boke intituled serten tragicall discources into englesse, by geffray fynton, gent, by my lorde of canterbury..... viij^d.

[In this and the preceding entry the clerk carelessly repeated the words "for his lycense," (which we have excluded) and otherwise blundered. The title of Geoffrey Fenton's book is "Certaine Tragicall Discourses written oute of Frenche and Latin;" and it was printed by Marsh with the date of 1567. This is the collection of stories which Warton (H. E. P., iv., 309 edit., 1824) says is "perhaps the most capital miscellany of its kind." The author sent over the copy from Paris, he being resident there at the time: it was reprinted in 1579, which was the only edition Ritson was acquainted with. Fenton dates his dedication to Lady Mary Sydney "at my chamber at Paris xxii Junij 1567." Peter Beverley, author of "the history of Ariodanto and Jeneura," already mentioned on p. 140, has prefixed nine commendatory stanzas; and the

same volume contains the only existing specimen of Sir John Conway's 1566-7. poetry, in twenty-six lines, "in prayse of the translator."]

Rd of Wylliam Pekerynge, for his lycense for his pryntinge of a warnynge to all englande by Casueltes of fyre for all hows-holders to take warnynge there at iiij^d.

[This ballad was, perhaps, occasioned by two recent "casualties of fire." On 22nd April, 1567, "two long streets, with great riches of the town" of Oswestry, were burnt; and, on 27th May, "37 houses, besides barns, stables, and such like, were consumed with fire in the space of two hours" in Mildenhall. Stow's *Annales*, 1119]

Rd of Edwarde Sutton, for his lycense for the pryntinge of a boke intituled an exortation to all kynde of men how they shulde lerne to playe of the lute, by Robert Ballarde ... vj^d.

Rd of Hewgh shyngleton, for his lycense for pryntinge of the Courte of Venus moralized by Thomas Bryce iiij^d.

[We have already seen (p. 13 and 108) that John Hall wrote his "Court of Virtue" as a counterpart to "the Court of Venus;" but this was not considered enough, and here we find Thomas Bryce, a name that has already more than once occurred in connexion with moral and religious poems, publishing a *moralization* of "the Court of Venus," the popularity of which last is thus additionally established. No copy of Brice's work is known.]

Rd of nycholas englonde, for his lycense for the pryn-tinge of a boke intituled the ij^{de} parte of pallice of pleasure, &c. [no sum.]

[This "second Tome of the Palace of Pleasure," by William Paynter, purports to have been printed by Henry Brynneman for Nicholas England, who entered it as above: it has 1567 on the title-page, and in that year the author's dedication bears date. Thomas Marsh has his name at the bottom of the title-page of "The second Tome of the Palace of Pleasure" without date, and it purports to have been "Imprinted at London, in Fleatstrete, by Thomas Marshe." In 1569, Marshe's imprint had added to it "neare unto Sainct Dunstone's Church."]

1566-7.

FOR TAKYNGE OF FYNES AS FOLOWETH.

Rd of Henry Bynnyman, for his fyne for undermydinge and procuryng, as moche as in hym ded lye, a Copey from wylliam greffeth, called the boke of Rogges iij^s.

[This was certainly Harman's "Caveat or Warning for Common Cursetor's (see p. 156); and here we see Bynneman fined for endeavouring to *undermine* Griffith by procuring the copy of the work, in order that Bynneman might print and publish it, instead of Griffith, his rival in business. The next item may show that Gerard Dewes had also printed the book, no doubt without license, but the memorandum was crossed out in the register.]

Also, there doth remayne in the handes of Mr. Tottle and Mr. Gonneld, then wardens, the somme of iij^{li}. vj^s. viij^d., wherto was Recevyd of garrad dewes for pryntinge of the boke of Rogges in a^o 1567..... ii^{li}. vj^s. viij^d.

[All tends to prove the desire of stationers to obtain some share of the profits of a work, which, as we have already shown, was so well received, that Griffith published two editions of it in 1567.]

1567-8.

THE ENTERYNGE OF COPYES.

[What follows applies to the twelve months from 22nd July, 1567, to 22nd July, 1568.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a boke intituled the tragedie of Damonde and pethyas iij^d.

[As is stated on p. 127, no edition of Edwards's play of "Damon and Pithias" before that of Richard Jones, in 1571, is known; but, nevertheless, it had very likely been printed earlier, in pursuance of the preceding entry. The popularity of the piece perhaps led to the destruction of the first impression: that of 1571 has the words "newly imprinted" on the title-page, an expression which may mean, either that it had been "newly imprinted" from the MS., or that it was a new edition of a play which

had already appeared in type. With the above curious entry before us, 1567-8 we cannot help thinking that the edition of 1571 was only a re-impression: Warton (H. E. P., iv., 114, edit. 1824) speaks doubtfully of a copy from Howe's press in 1570, and we know nothing of it.]

Rd of John Alde, for his lycense for pryntinge of a boke intituled the complaynt of John a nealeiiij^d.

[John O'Neale had been defeated near Derry by Captain Randolfe on the 12th November, 1567: see p. 157.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled an admonyssion, or a letter of a yonge man iiij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled Hanna and phenanna, &c. iiij^d.

[No doubt, Hannah and Peninnah, from Cap. I. of the first book of Samuel.]

Rd of Thomas Colwell, for his lycense for the pryntinge of an epytaphe of the worthy Lady Elysabeth, countes of shrewsbury..... iiij^d.

[The wife of George Talbot, Earl of Shrewsbury, who had come to his title in 1560, and died in 1590. See a subsequent page (179) for an epitaph on the same lady by Thomas Howell, which seems too short to have been separately printed.]

Rd of Thomas Colwell, for his lycense for the pryntinge of a ballett intituled a fayringe iiij^d.

Rd of Henry Denham, for his lycense for pryntinge of a boke intituled a mery metynge of maydes in London, &c. ... iiij^d.

[This "book" has not survived, but on p. 172 will be found the entry of a tract that will explain the present more fully, and show that the maids at this "merry meeting" were named Rose, Jane, Rachell, Sara, Philumias, and Dorothy. There is some reason for imputing this piece to Edward Hake, in consequence of lines prefixed by a person, calling himself John Long, to Hake's "News out of Pauls Churchyard," first printed, we may,

1567-8. presume, soon after this "Merry Meeting of Maids" came out. Long is alluding to the previous works of Hake, and observes—

*"Of wanton Maydes he did also
the slights of late detect :*

Learne to be wise, and looke to them ;
the worst alwayes suspect."

These lines, we take it, allude to the work above entered, as will be more clear when we come to advert presently to the answer to this "Merry Meeting." Long adds, and the enumeration of Hake's works is so important, that we cannot refuse to subjoin it :—

"Hee hath redusde to vulgare tongue
the Imitation true,
And following of our Captaine Christe,
good living to renue.
A Touchstone for the present tyme
hee eke set forth of late,
Wherein the ruynes of the Church
With zeale he doth debate.
A brief memoriall of our Queene,
and of her blessed raigne,
He also wrote in dewe discourse,
first once, and then againe."

Hake's translation of Thomas a Kempis, *De Imitatione Christi*, printed in 1567, is known, as well as his "Touchstone for this Time present," 1574; but it was not known, as the fact now appears to be, that his "Commemoration" of the reign of Elizabeth had been twice printed when his "News out of Paul's Churchyard" made its appearance. This last is a work of which Ritson had never heard, and we shall say more of it hereafter.]

Rd of Wylliam Coplande, for his lycense for the pryntinge of a boke intituled a dyaloge betwene ij beggers ... [*no sum.*]

[This dialogue, perhaps, arose out of, or was consequent upon, Harman's "Caveat or Warning for Common Cursetors."]

Rd of Mr. Seres, for his lycense for pryntinge of a boke intituled the prodegius hystorye by george grafton..... xij^d.

[We have before had this "prodigious history" entered, (p. 145) but

without the name of George Grafton. The distinguished printer was 1567-8. Richard Grafton, who claims admission among our poets, having written fifty-three introductory stanzas to Hall's Chronicle.]

Rd of Alexandre lacye, for his lycense for pryntinge of a ballett intituled the songe of Jefphas dowghter at his death.

[This would seem, from the title here given, to be different from the ballad of "Jephthah, Judge of Israel," quoted in "Hamlet," and printed by Percy in his "Reliques:" this was "the song of Jephthah's daughter at her (not *his*, as miswritten by the clerk) death." The notice is curious in reference to the illustration of Shakespeare's Tragedy.]

Rd of Alexandre lacy, for his lycense for the pryntinge of a ballett, Row well, ye marynors, moralyzed, w^t the story of Jonas iiij^d.

[We are not to infer that the story of Jonas was applied as a moralization to the popular tune of "Row well, ye mariners:" the story of Jonas was, probably, a separate ballad: see also p. 161 and 164.]

Rd of Alexandre Lacye, for his lycense for the pryntinge of a ballett intituled the godes of Love iiij^d.

[This was, no doubt, a reprint of Elderton's ballad, "The God of Love," (see p. 68) upon which, as early as 1562, W. Birch had written a moralization, under the title of "The complaint of a sinner vexed with pain."]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled the lamentation of a synner iiij^d.

[Very possibly a reprint of W. Birch's "*complaint* of a sinner," noticed above. On a previous page we have had licensed "a comfortable answer to the complaint of a sinner."]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled the prayer of a mayde to god on hye, &c. iiij^d.

Rd of Henry Denham, for his lycense for pryntinge of a boke intituled newes out of powles churche yarde, a trappe for Syr monye iiij^d.

[This is a remarkable entry. Edward Hake published "Newes out of Powles Churchyarde, now newly renued and amplified according to

1567-8. the accidents of the present time, 1579, otherwise entituled *Syr Nummus*. Written in English Satyrs," &c. It is very clear that the work had originally come out prior to the making of the above entry, and Denham's "News out of Paul's Churchyard, a trap for Sir Money," was directed against Hake's book. Nobody seems to have been aware that any edition of Hake's "News out of Paul's Churchyard" had appeared so early; nor, indeed, that there had been any impression of it before that of 1579, which was "Imprinted at London by John Charlewood and Richard Jones." It must have been first published at least ten years earlier, and hence the words "newly renued and amplified" on the title-page in 1579. There are few more amusing or clever works of the kind in our language, but it must have occasioned considerable animosity in the trades of authorship and bookselling; and hence the assertion, in the tract put forth by Denham, that "News out of Paul's Churchyard" was "a trap for Sir Money." Only one copy of Hake's work seems known. He was "Under-steward of the Borough of New Windsor," of which the Earl of Leicester, to whom he dedicates, was High Steward. His "Newes out of Powles Churchyarde" is chiefly a dialogue between Bertulph and Paul, and is divided into eight satires, in which he very boldly assails all ranks and professions: his courage may be judged of by the following attack upon the dignitaries of the church:—

"I meane not pompous Prelates here,
nor Chaplens of degree:
These flaunting fellowes, by your leave,
will haat, ift had maye bee.
I meane, I meane poore Ministers,
some plaste and some disperst,
Whom powling Patrons, and such lyke,
have greevously amerst."

The line "Will haat, ift had maye bee" refers to money (personified as Sir Nummus), and he tells us that the Prelates and Chaplains "Will have it, if it had may be." Another short passage, respecting the finery of citizens' wives, is all that we can find room for:—

"And so (forsooth) his wife must have
prepared out of hand
Gaye garments, of the finest stuffe
that is within the land.

She must have partlet square, and lace,
 with chaine about her neck :
 She must have costly kinde of chaunge,
 and all things at her beck.
 Hir daughter also must be clad
 well lyke a ladies peere,
 And all to walcke about the streate
 with hir true Lover deere."

1567-8.

We have mentioned Edward Hake before, (p. 151 and 167) and we shall soon have occasion to introduce his name again.]

Rd of Thomas marshe, for the over plus mony for the tragicall dyscources by Fynton..... xviii^d.

[Marsh entered Fenton's "Tragical Discourses" in the preceding year (see p. 164); and in what way this "overplus money" arose, which was paid to the Stationers' Company, it is now, perhaps, vain to conjecture.]

Rd of Rycharde Jonnes, for his lycense for the pryntinge of a ballett intituled agaynste whordom and thyfte, &c. ... iiii^d.

Rd of Rycharde Jonnes, for his lycense for pryntinge of a Tragedy of Apius and Virginie iiii^d.

[We know of no edition of the "new Tragical Comedie of Apius and Virginia," by R. B., but that of 1575; but here we see it entered for publication seven years earlier; neither does the edition of 1575 (by William How for Richard Jones) purport in any way to be a reimpression. The probability, nevertheless, is, that it originally came out either in 1568 or 1569, and that the copy of 1575 (that in the Garrick Collection is the only one that has come down to us) is at least a second edition. The play, which holds an intermediate station between a historical drama and a morality, is contained in vol. xii. of the last edition of "Dodsley's Old Plays," and we need, therefore, say no more of it.]

Rd of William greffeth, for his lycense for the pryntinge of a ballett intituled agaynste the shippe of fooles iiii^d.

[This ballad considerably preceded the issue of the impression of Alex. Barclay's translation of the "Ship of Fools," by John Cawood, in 1570: it also preceded the entry of that translation, which will be found on p. 174.

1567-8. Rd of Thomas Colwell, for his lycense for the pryntinge of a ballett intituled agaynste dyssembelers iiij^d.

Rd of Thomas Hackett, for his lycense for pryntinge of a letter sente by the maydes of London to the vertuous matrons and m^{rs} of the same Cetie iiij^d.

[This very curious and entertaining tract (to which we have alluded on p. 167) exists only, as far as our research has gone, in the Library at Lambeth. It is entitled "A Letter sent by the Maydens of London to the vertuous Matrones and Mistresses of the same, in the defence of their lawfull Libertie. Answering the Mery Meeting by us, Rose, Jane, Rachell, Sara, Philumias, and Dorotheie. Imprinted at London by Henry Binneman for Thomas Hacket. Anno 1567." It is in 8vo., and consists of only thirteen leaves, all in prose, and is, as it purports to be, an answer to the tract already entered. It appears, from it, that the author of the "Merry Meeting," whom we have supposed to be Edward Hake, had attacked the Maidens of London on various grounds, all amusingly illustrating the manners of the times, but especially for visiting plays and interludes, a very remarkable point at so early a date, proving how popular theatrical performances then were: the Maidens say—"Now, in that he findeth fault for our going to plaies and enterludes, your wisedomes know well that in a godly play, or enterlude, (if it be well made and understood) may be much learning had; for so lively are in them set forth the vices and vertues before our eyes in gestures and speach, that we can bothe take learning and pleasure in them." We wish we could afford space to quote more from this rare publication, of which Hake himself might be the author, after having, in the first instance, made the attack in his "Merry Meeting.]

Rd of Thomas purfoote, for his lycense for the pryntinge of a proper historye of ij duche Lovers iiij^d.

[We have had entries of poems on two Italian, on two Spanish, and on two English Lovers, but this is the first time we have heard of two Dutch or German Lovers.]

Rd of Thomas Colwell, for his lycense for the pryntinge of newe Sonettes and prety pamphyllettes, &c. iiij^d.

[Ames and Herbert (ii., 932) assign these "New Sonnets and pretty

pamphlets" to Thomas Holwell, gent, as if the entry of the license had 1567-8. stated the author's name. It may be doubted whether it ought not to be Thomas Howell, and not Holwell, and whether the work entered was not "The Arbor of Amity," 1568, respecting which see hereafter.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a christmas warnynge for hym that intendeth to Ryde and make mery abrodé w^t his fryndes, &c..... iiij^d.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a dowlefull dettye of one Fraunces Carre iiij^d.

[Ritson, in his "Ancient Songs," ii., 38, edit. 1829, has inserted a ballad called "Captain Car;" but he fixes the incidents to which it relates in 1571, on the borders between England and Scotland. In 1573 there was an author of the name of John Car, (new in our poetical annals) who wrote "A Larum Bell for London," reprinted in "Roxburghe Ballads," 1847, p. 55.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled the frutes of love and falshod of Women iiij^d.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled god amende all that ys a mysse and god sende love where none ys, &c..... iiij^d.

Rd of Alexandre Lacye, for his lycense for pryntinge of a ballett intituled a yonge womans skyll, and how she became m^{rs} and ruled at hyr wyll, &c. iiij^d.

Rd of m^r Seres, for his lycense for pryntinge of a boke intituled M^r Doctor Haddons workes xx^d.

[Seres printed, in 1567, the *Lucubrationes* and the *Poemata* of Walter Haddon: perhaps both works were included in this entry, and the sum paid seems sufficient to cover them.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a boke intituled a newe yeres gefte iiij^d.

[This might be a broadside (printed, in the only known copy, by William How for Richard Jones) by a new claimant to a place among our writers of vernacular poetry, W. Fering: it is called "A new yeres Gift, intituled a Christal glas for all Estates to looke in, wherein they

1567-8. may plainly see the just rewarde of Unsatiat and Abhominable Covetousnesse." It bears the date of MDLXIX.]

Rd of Henry Bynnyman, for his lycense for the pryntinge of a boke intituled songes and Sonnettes by thomas Bryce... iiij^d.

[These "songs and Sonnets" were doubtless, like Brice's extant productions, of a pious character. If they were printed, they are now lost—perhaps irrecoverably.]

Rd of Alexander Lacy, for his lycense for pryntinge of a ballett intituled prepare yow to Judgment, the daye ys at hande iiij^d.

Rd of Alexandre Lacye, for his lycense for the pryntinge of a ballett intituled a callynge to Remembraunce of godes mereye iiij^d.

Rd of Wyllyam greffeth, for his lycense for pryntinge of a ballett intituled the Trubble that Parrys myghte sustayne, &c. iiij^d.

[The reference, at this date, was probably to the city of Paris, and not to Paris of Troy.]

Rd of Henry Bynnyman, for his lycense for the pryntinge of a boke intituled the fearefull fantyses of the florentyne Cowper iiij^d.

[No edition of this book seems to be recorded earlier than that of 1599, when "The Fearfull Fancies of the Florentine Cooper," translated by W. Barker from the Italian of B. Gelli, was printed "for the Companie of Stationers." It was then, doubtless, a reprint.]

Rd of m^r Cawood, for his lycense for pryntinge of a boke intituled the shippe of fooles, &c. ii^a. vj^d.

[This entry shows that the reprint of the *Stultifera Navis*, or Ship of Fools, translated by Alexander Barclay (originally printed by Pynson in 1509) was entered for publication about two years before the edition bears date: it may have occupied that time in going through the press. A former memorandum, on p. 171, establishes that a ballad against it was entered even earlier. "The Ship of Fooles, wherein is showed

the folly of all States," came from Cawood's press in 1570: to it were 1567-8. annexed "The Mirroure of good Maners," translated by Barclay from the Latin of Dominic Mancin, and "Certayne Egloges" of Alex. Barclay, which had been first printed by Henry Powell about the year 1550. As it was a considerable folio, two shillings and sixpence were paid for the entry.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled Rowe well ye marynors moralized iiij^d.

[This may have been a new moralization of the old ballad, or only a reprint of one already twice entered (see pp. 161, 169); but it proves the continued popularity of the original. This is still further evinced by the following.]

Rd of Alexandre laeye, for his lycense for pryntinge of a ballett intituled Rowe well, godes marynours iiij^d.

[Perhaps the same as "Row well, Christ's Mariners," entered to John Alde on p. 176.]

Rd of Henry Denham, for his lycense for the pryntinge of a boke intituled the Flowre of fryndshippe vj^d.

[This book was printed in 1568, a fact not hitherto mentioned by bibliographers, who have erroneously supposed that the impression of 1571 was the first. It appeared for the third time in 1577, and, being dedicated in a very adulatory strain to Queen Elizabeth, perhaps procured for the author, Edmund Tylney, the office of Master of the Revels, which he obtained in 1579. His work bore for title, in 1568, "A briefe and pleasant discourse of duties in Marriage, called the Flower of Friendshippe:" it is amusingly conducted, after the Italian manner, by way of conversation between ladies and gentlemen, intermixed with stories and anecdotes, principally from ancient history.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled a dyscription betwene man and woman... iiij^d.

[For "dyscription," perhaps we ought to read *discussion*.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled a heave harted man beyng a stadfaste Lover, &c. iiij^d.

1567-8. Rd of Thomas marshe, for his lycence for the pryntinge of a boke intituled Epigrammes and sentices sprutual by Draunte.

[Ritson informs us (Bibl. Poet., 190) that in 1566 Marsh printed "Epigrammes and panegyricall poems," by Thomas Drant, which may be true; but possibly he only knew it from the preceding entry, of which Herbert takes notice (ii., 871). No such publication is now known; and neither Herbert, nor Dibdin after him, give us any account of it, either under 1566 or any subsequent year. Marsh, however, published other works by Drant, the entries of which have already been extracted.]

Rd of Rycharde Hudson, for his lycence for pryntinge of an Epytaphe upon the duches of norfolke iiijd.

[Herbert only inserts one work from the press of Hudson, (ii., 1242) and takes no notice whatever of the above entry.]

Rd of Rycharde Hudson, for his lycence for pryntinge of a ballett intituled of peace and concorde iiijd.

Rd of John Alde, for his lycence for pryntinge of a boke intituled a dyscription of a monstherus gyaunte iiijd.

Rd of John Alde, for his lycence for pryntinge of a ballett intituled Rowe well christes marynours iiijd.

[See p. 175, where Alexander Lacy has licensed to him "Row well, God's mariners."]

Rd of Henry Denham, for his lycence for pryntinge of a boke intituled pamphilus the Lover, and Maria the woman beloved, &c. iiijd.

Rd of John Alde, for his lycence for pryntinge of a ballett intituled Yf a weked Wyfe may have hyr wyll, &c. ... iiijd.

Rd of John Alde, for his lycence for pryntinge of a ballett intituled the complaynte of Adam our greate graunde Fayther, &c. iiijd.

[This, like many other ballads and popular pieces, has attracted no attention from our bibliographers and historians of early typography. Herbert and Dibdin satisfy themselves with adding the information, "Also a great many ballads" were licensed to John Alde without inserting the titles of any of them.]

Rd of Wylliam greffeth, for his lycense for the pryntinge of 1567-8.
a ballett intituled good felowes muste go learne to daunce,
&c. iiiij^d.

Rd of Wylliam greffeth, for his lycense for pryntinge of a
ballett intituled a Fayrewell to Alas I lover you over well,
&c. iiiij^d.

[Of course, besides other errors, "lover" has been carelessly scribbled
by the clerk for *love*.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a
ballett intituled a dyttye newly made w^t admonysson for
youghe to love, &c. iiiij^d.

[i.e., "for youth to leave" *their wicked courses*, or something of the
kind, which the clerk did not think it necessary to insert.]

Rd of Wylliam greffeth, for his lycense for the pryntinge
of a ballett intituled I am mery, god sende you, &c. ... iiiij^d.

[See this ballad, with a slight improvement of title, licensed on the next
page to Thomas Colwell.]

Rd of Wylliam greffeth, for his lycense for the pryntinge
of a ballett intituled Whytt payne doth Testifye what tyme
all men will leave Userye, &c. iiiij^d.

[A very unintelligible entry : possibly Whyttpayne was a name divided
into two words, but the sense could hardly bear *What pain*, &c. The
entries in this part of the Register are particularly imperfect.]

Rd of Wylliam greffeth, for his lycense for the pryntinge
of a ballett intituled the xvij chapter of the iiiij^{or} bokes of
kynges iiiij^d.

[Relating to Hoshea and Shalmanezzer. The fourth book (miswritten
bokes) of Kings here means the second book.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a
ballett intituled of the Woman that was constrayned to eate
hyr sonne for hunger, &c. iiiij^d.

[This is also from the Second book of Kings—chap. vi., verses 24,

1567-8. 25, 26, &c. The same, or a similar ballad, seems to have been licensed to Rycharde Jones in the next year: see p. 207. Sir Thomas Wyatt, in Tottell's Miscellany, 1557, fol. 45, has a short poem "Of the mother that did eate her childe at the siege of Jerusalem;" but what is here entered was, no doubt, a scriptural ballad.]

Rd of Thomas Colwell, for his lycense for the pryntinge of a ballett intituled of quene Sabbe and Kynge Saloman, &c. iiijd.

[From chap. x. of the first book of Kings: "quene Sabbe" is, of course, the Queen of Sheba.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballad intituled I am mery, god dell yow, &c. iiijd.

[The same ballad entered blunderingly on the preceding page, as "I am merry, god *send* you." "God dell you," or "God *yield* you," means God *requite* you.]

Rd of Wylliam Howe, for his lycense for pryntinge of a ballett intituled of the Cutt purses iiijd.

[This ballad may have survived, with various modernizations, in the "Caveat for Cutpurses," printed in "Roxburge Ballads," 1847, p. 271. Parts of that production are, no doubt, much older than the age of the reprint that has come down to us.]

Rd of Henry Denham, for his lycense for pryntinge of a boke intituled the myrror of amytie sett fourth by Thomas Howell, gent, &c. vjd.

[The title of this book is "The Arbor of Amitie, wherein is comprised plesant poems and pretie poesies, set fourth by Thomas Howell, Gentleman. Anno 1568." It was popular, and a second edition of it was printed by Denham in 1569. "John Keeper, student," subscribes a copy of verses in which he extravagantly lauds Howell thus:—

"Him I doe judge Apolloes impe,
and eke our Chancers peare ;

praise too extravagant to be worth anything. As only a single copy of the book has been preserved, we may quote, as a specimen, a production to which we have alluded on a former page.

1567-8.

*"An Epitaph made uppon the death of the Rt. Hon. the Lady Gartrid,
late Countesse of Shrewisburie.*

"She of grace the garlande gay
of godly giftes did weare,
Whose flowres do now in children wise
of Talbot's line appeare.
Of Rutlandes race she noble sprang,
and linkt with peerlesse pearle,
Of Shrewisburie, who bore the name,
a noble worthy Earle:
Whom she hath left behinde among
the blessed branches fine,
The working imps that sprang of them
as of a vertuous vine."

We suspect that "working" in the last line but one is a misprint for *worthy*; and we may add that the name of Francis Flower (no where mentioned, although a poet of some repute, and a fellow literary labourer with Lord Bacon in 1587) occurs at the end of this volume, as the writer of verses "in commendation of the Authour."]

Rd of Henry Denham, for his lycense for the pryntinge of
a boke intituled pleasaunte tayles of the lyf of Rychard Wol-
ner vj^d.

[Wolner, or Woolner, was a great humourist, and a greater eater, whose name became proverbial: "three meales of a Lazarillo make the fourth of a Woolner," says G. Hervey in his "Pierce's Supererrogation," 1593; and S. Rowlands, in his "Knave of Clubs," 1611, has—

"Plying his victuals thus an hour at least,

Like unto Woolner, the same ravening beast."

A droll, dry story of him is told in Taylor the Water-poet's "Wit and Mirth," 1629, which also found its way into Sir J. Harington's "Brief View of the State of the Church, 1653, and is there thus narrated:—"When he [Day, Bishop of Winchester] was first Dean of Windsor, there was a singing man in the quire, one Woolner, a pleasant fellow, but famous for his eating rather than his singing, and for the swallow of his throat than for the sweetness of his note. Master Dean sent a man to reprove him

- 1567-8. for not singing with his fellows: the messenger thought all were worshipful, at least, that did then wear white surplices, and told him, 'Mr. Dean would pray his worship to sing.' 'Thank Mr. Dean,' (quoth Woolner) 'and tell him I am as merry as they that sing:' which answer, though it would have offended some men, yet, hearing him to be such as I have described, he was soon pacified." No copy of Denham's publication regarding Wolner is extant: its popularity no doubt prevented its preservation, excepting when a joke, as in the instance just quoted, has been transmitted to us second or third hand.]

Rd of Henry Denham, for his lycense for pryntinge of a boke intituled pleasante Letters to be used in suetes of Lawfull Maryages, &c. iiijd.

[These "letters to be used in suits of lawful marriages" would, no doubt, have been very "pleasant" in our day, if they had luckily been extant. We find no trace of the work among the books from Denham's press, but in 1568 he put forth "A modest meane to Mariage," a translation by Nicholas Leigh from the Latin of Erasmus.]

ENTERYNGE OF COPYES.

- 1568-9. [The succeeding entries apply to the period between July, 1568, and July, 1569.]

Rd of Henry Wekes, for his lycense for pryntinge of a boke intituled a trygecall hystorye of agathocles iiijd.

Rd of Thomas Colwell, for his lycense for pryntinge of a boke intituled the marvelous dedes and the lyf of Lazaro de tormes viij^d.

[This entry of "the marvelous deeds and the life of Lazarillo de Tormes" tends to support a conjecture hazarded in the "Bridgewater Catalogue," (privately printed for the Earl of Ellesmere in 1837) p. 261, that there was an earlier edition than the earliest now known, viz., that printed by Abel Jeffes in 1586. It was then called "The pleasaunt Historie of Lazarillo de Tormes, a Spaniarde, wherein is contained his marveilous deedes in life. With the straunge adventures happened to

him in the service of sundrie Masters:" it professes to have been "drawen 1568-9. out of Spanish by David Rouland of Anglesey," and he most likely was the author of the translation above entered by Colwell. We shall presently hear of an epitaph by Rouland on Lord Pembroke.]

Rd of John Alde, for his lycense for pryntinge of a boke intituled to the prayse of good women, the xiiij chapeter of the proverbis iiij^d.

[Query, if the clerk should not have given the reference to the 31st chapter of Proverbs?]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled How Abraham offered Isaeke, &c..... iiij^d.

Rd of Alexandre lacy, for his lycense for pryntinge of a ballett intituled a godly ballett taken out of the iiijth chapeter of Tobias iiij^d.

[The fourth chapter of Tobit consists of his instructions to his son Tobias.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the complaynte of Joseppus, &c..... iiij^d.

[We have already had on p. 81 an entry of a ballad called "Wild wantonness take warning by Josephus"—perhaps the same production.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled and taken out of the vjth chapeter of the iiijth boke of Kynges, &c. iiij^d.

[Probably a ballad on the same subject as the one entered on p. 177 of the woman that was constrained to eat her own son at the siege of Jerusalem.]

Rd of Alexandre lacy, for his lycense for pryntinge of a ballett intituled whan all thynges to to passe, &c. iiij^d.

[So miswritten by the clerk: we ought, perhaps, to read "When all things *come* to pass."]

Rd of Alexandre lacy, for his lycense for pryntinge of a

- 1568-9. ballett intituled all wyckednes doth begenue to amende as
dothe sowre ale in sommer..... iij^d.

[A satirical ballad, founded on a then, and still, current proverb.]

Rd of John Alde, for his lycense for pryntinge of a profitable
and pleasaunt Fayrynge iij^d.

[Most likely a moralization of a ballad previously several times entered,
as "a Fairing." It would hardly have been called "profitable," if it had
not been of a religious cast.]

Rd of John Alde, for his lycense for prynting of a play
lyke wyll to lyke qd the deuell to the Collyer iij^d.

[By Ulpian Fulwell, as we learn from the title-page of the copy from
Alde's press, dated 1568, where it is called "An Enterlude intituled
Like wil to like, quod the Deuel to the Colier, very godly and ful of
pleasant mirth." We shall hereafter have to notice other works by the
same author, especially his "First part of the Eighth liberal Science,
entitled *Ars Adulandi*," which is most clever and amusing.]

Rd of John Alde, for his lycense for prynting of a ballett,
the greuous complaynt of Lucrece iij^d.

[This is an interesting entry, since it shows that the story of Lucrece
had been converted into a ballad, and made popularly known, about
five-and-twenty years before Shakespeare adopted it as the subject of
his poem. We shall soon have to insert an entry of another ballad, in
all probability, on the same incidents.]

Rd of John Alde, for his lycense for pryntinge of a ballett
intituled the Image of evell Women iij^d.

[This may have been a counterpoise to the "book," mentioned on
p. 206, called "The praise of good women." The above entry, like
most others of its kind, is no where noticed.]

Rd of John Alde, for his lycense for pryntinge of a ballett
intituled a tru invocation of god in the name of christe
Jesus iij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a

ballett intituled the horable and wofull dystuction of Jerusa- 1568-9.
 lem ij^d.

[This broadside-ballad has been preserved, and it adds a new name to our poetical annals—John Barker. “Finis Quod John Barker” is at the end of his production, (“Imprinted in Flete Streete by Thomas Colwell”) which bears the following title—“Of the horyble and wofull destruccion of Jerusalem. And of the sygnes and tokens that were seene before it was destroyed: which distruccion was after Christes assension xlii yeares.” The tune is given to which it was to be sung, viz., “the Queenes Almayne.”]

Rd of Wylliam greffeth, for his lycense for a boke intituled the tragecall history of floredicus iiij^d.

[No “tragical history” with any such title, we apprehend, is now extant: we have never heard of it.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a ballett intituled of Robbers and shefters iij.

[This ballad “of robbers and shifters” was probably connected, at least in subject, with Harman’s “Caveat or Warning for common Cursetors,” licensed to Griffith on p. 156.]

Rd of Wylliam greffeth, for his lycense for pryntinge of a ballett intituled the paynter moralized iiij^d.

[We have already had several ballads relating to painters and their amours; but that here moralized had no doubt been extensively popular, and was therefore adopted as a subject for pious parody. See also p. 152.]

Rd of James Robothum, for his lycense for pryntinge of a boke intituled the breffe and playne instruction to lerne to play on the gyttron and also the Cetterne iiij^d.

[Ritson (Ancient Songs, i., lxi) endeavours to show that “the principal, if not the only difference” between the gittern and cittern was, that the first was strung with *gut* and the last with *wire*. This may, however, be doubted; and here, as in Playford’s “Book of new Lessons,” 1659, they seem spoken of as entirely distinct instruments. Ritson was not aware of this entry.]

- 1568-9. Rd of Rycharde Jonnes, for his lycense for pryntinge of a Remedy agaynste the mutabelite of fortune iiij^d.

[Possibly an earlier edition than any now known of a translation from Petrarch's *De remediis utriusque Fortunæ*. Of Twyne's "Physic against Fortune" the oldest extant impression is 1579, and Herbert (ii., 1024) states that the original was "licensed to be translated" in 1577.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of ij ballettes, the one intreatinge of the stadfastnes of Women, and the other an exortation to all maydes for to leve vertusly, &c. iiij^d.

Rd of Lucas haryson, for his lycense for the pryntinge of a boke intituled the game of ij whett stones viij^d.

["The game of the three whetstones" is not now known; but the game of "throwing the whetstone," *i.e.*, of exceeding the narrator of a wonder by the allegation of a greater, is well understood. It seems to have arisen out of the story of a traveller who stated that, by merely throwing an axe, he had cut down a tree: he was answered by a man who asserted that the axe could not have done its duty, if a friend of his, who stood by when the axe was cast, had not thrown at it a whetstone, which sharpened the axe on its way, before it reached the tree. A series of copper-plates has been preserved, under the title of "The Whetstone," one of them representing a man in the act of hurling a whetstone: see Bridge-water Catalogue, 331. There is another story in old jest-books of the frying of whetstones, with which the work in the entry may be connected.]

Rd of William Pekerynge, for his lycense for the pryntinge of a ballett intituled the golden apple iiij^d.

[Probably upon the story of Atalanta—so called elsewhere.]

Rd of Thomas Colwell, for his lycense for the pryntinge of a mounsterus fysshe w^{ch} was taken at ipwyche..... iiij^d.

"On the 11 of October [1568] were taken in Suffolke, at Downam bridge, neere unto Ipswich, eightene monstrous fishes, some of them containing eight and twentie foote in length, the other 24 or 21 foote in length, at the least."—Stow's *Annales*, 1122. The broadside, printed by

Colwell, has been preserved : it is in prose, with a woodcut of a fish, and 1568-9. is subscribed Timothie Granger. The title runs thus—"A moste true and marvellous straunge wonder, the like hath seldom been seene, of xvii monstrous fisses taken in Suffolke, at Downam Brydge, within a myle of Ipswicke, the xi daye of October, in the yeare of our Lorde God, 1568."]

Rd of Wylliam Pekerynge, for his lycense for pryntinge of a ballad intituled the truble of the poore christians that suffer for christes sake iiij^d.

Rd of Wyll^m greffeth, for pryntinge of a tragecall dyscourse of ij englesshe Lovers iiij^d.

[Perhaps, a reprint of Bernard Garter's poem, first printed by R. Tottell in 1565, the entry of which is inserted on p. 101.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled a lokynge glasse iiij^d.

[At a considerably later date, Greene and Lodge wrote a play (with much of the character of an old religious drama about it, and possibly founded upon some earlier production) called "A Looking Glass for London and England," the subject being Jonah and the Ninivites. It was not printed until 1594, but must have been written before 1589, because in that year Lodge forswore dramatic poetry, as appears by a stanza in his "Clauus and Sylla," then printed: see Shakspeare Soc. Papers, iii., p. 145. This is a fact with which the Rev. A. Dyce was not acquainted when he reprinted "The Looking Glass for London and England," among Greene's Works.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled agaynste pryde and vayne glorye iiij^d.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled awake out of your slumbre iiij^d.

[On p. 1 it will be seen that Pickering had a license for a ballad entitled "Arise and wake," and in September, 1564, he had a license for "Awake, awake, O thou man mortal." Either, or neither, may have been that above recorded; but near the end of Addit. MS., No. 15,233, in the British Museum, is a ballad with the burden of "Arise, I say," of which a more brief, and on some accounts a more correct version, is contained in the Editor's MS., of the reign of James I., under the title of

- 1568-9. "Awake and Arise." This, it is highly probable, may be Pickering's ballad, "Arise and wake," and we here subjoin it as a curious and valuable relic: it seems to have been written very shortly after the Reformation.

AWAKE AND ARISE.

"After midnight, when dreames befall,
Some what before the morning gray,
Me thought a voice did thus me call,
O, youth! awake, arise, I saye.

O, youth! it said, lift up thine head,
Awake, arise, it is faire day.
How can thou sleepe and keepe thy bed
This bright morning? Arise, I say.

The sunne is up, the birdes sweete voyce
Is sounding out from everie spray,
With gladsome tunes thee to rejoyce.
Awake, fond youth! Arise, I saye.

Beholde the field, and marke well how
Furnisht with flowres both sweete and gay:
Thou slothful worme, why sleepest thou?
Come, walke with me; aryse, I saye.

The daye, the sun, the byrd, the field,
All call the[e] foorth, thou clod of clay:
Wilt thou not to their voyces yeeld?
For verie shame, arise, I saye.

And here, methought, the speaker ceast,
But soone began again.—I pray,
What is this day, and all the rest,
The sun, the birdes, the field, I say?

Truely, this day, thou mayst suppose,
Is Christ his faith, that long hid lay,
And now full faire and cleare it shows:
Therefore, awake, arise, I say.

What is the sun now shining bright?
 The verie sonne of God, no nay;
 Whose beames of grace do give us light,
 And wake the[e] up : arise, I say.

1568-9.

What are the birdes that see record
 And give thee manie a welcome laye?
 Truly the preachers of the Lord,
 At whose sweete wordes arise, I say.

What is this field, so furnisht faire
 With flowers lovely in araye?
 The worde of God, most swete of ayre.
 To walke therein, arise, I saye.

This said, I heard no more to tell,
 But wakt, and seeing it cleare daye,
 And said, alas, these wordes might [well]
 Be spoke. Awake, arise, I saye."

The copyist omitted the word "well" at the end of the last line but one : we have inserted it, because it is found in the MS. in the British Museum, which is perhaps forty or fifty years anterior. Those who wish to compare the two versions, one in some respects modernized from the other, may do so by consulting the publication of Addit. MS., No. 15,233, by the Shakespeare Society, in.1848.]

Rd of Thomas Purfoote, for his lycense for pryntinge of a boke intituled Debytor and Credytore made by Pele ... ij^s. vj^d.

[This was James Pele, or Peele, perhaps related to Stephen Peele, the stationer and ballad-writer, who is believed to have been father to George Peele, the distinguished poet. We have already inserted (p. 80) the memorandum of the Stationers' Company regarding Stephen Peele, who was not known as an author, until two of his ballads were printed by the Editor in 1840.]

Rd of Alexandre Lacy, for his lycense for pryntinge of a tragedie hystory of Hasariye iijj.

[Probably Azariah, in the Second Book of Kings, chap. xv.]

- 1568-9. Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled pygmalyn

[Obviously, the story of Pygmalion, on which Marston wrote a poem under the title of "The Metamorphosis of Pygmalions Image," printed with his Satires in 1598. See also p. 155 respecting the ballad of "Apelles and Pygmalion."]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a ballett intituled the vanderynge prynce moralized iiij.

[*i.e.*, a moralization of the celebrated and often reprinted ballad, "The wandering Prince of Troy."]

Rd of Rycharde Jonnes, for his lycense for the pryntinge of a ballett intituled a heavenly arte how men shall lyve... iiij^d.

Rd of John Sampson, for his lycense for the pryntinge of a monsterus chylde w^{ch} was borne at maydestone..... iiij^d.

Rd of John Alde, for his lycense for the pryntinge of a ballett intituled Whan Ragynge lustes moralized iiij^d.

"When raging lusts" was probably the opening of this moralization of "When raging love;" respecting which see p. 5.]

Rd of Henry Denham, for his lycense for pryntinge of a table contaynyng many prety pleasaunte pastymes..... vj^d.

Rd of Thomas Colwell, for his lycense for pryntinge of the playe of Susanna iiij^d.

[This "play" seems not to have been printed until 1578: it was the work of Thomas Garter, who was most likely related to Bernard Garter. The running title given to it was "The Commodity of the moste vertuous and godlye Susanna." The Editor has never been able to meet with this early drama, and knows it only from the above entry, and from the notice of it in that most unequal and unsatisfactory of all authorities, the *Biographia Dramatica*. Steevens must have seen a copy, but in whose possession is nowhere stated.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a dyolege betwene god and man..... iiij^d.

[This dialogue, or a production of the same character, has been entered before.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the philosifor lernynge iiij^d. 1568-9.

[The historians of our early typography, not being able perhaps to make anything out of this entry, omit all reference to it. It must apply to Edmond Elviden's "Closet of Counsellis, containing the advice of divers wyse Philosophers," which he translated "into English verse," adding an original poem of his own called "a pithy and pleasant description of the Abbusions and Vanities of the Worlde." This is neither "pithy," for it fills forty pages, nor "pleasant," because it is as dull and prosy as it could well be rendered. The work containing it was printed for Thomas Colwell with the date of 1569.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the prayse of my lady marques, &c. ... iiij^d.

Rd of Henry Denham, for his lycense for pryntinge of a boke intituled the mesyres of scholem^{rs}. iiij^d.

[i. e. "The Miseries of Schoole maisters, uttered in a Latine Oration made by the famous Clearke Philip Melanchthon," which came from Denham's press in 1569.]

Rd of John Alde, for his lycense for the pryntinge of an Epytaphe of the lyf and death of M^r. Coverdayle iiij^d.

[It is to be wondered that the biographers of Coverdale never adverted to the entry of this epitaph upon him: if they had done so, Richardson, in his edition of Godwin, would not have fixed his death in May, 1565; and Neal, in his History of the Puritans, in May, 1567: Coverdale was, in fact, buried 19th February, 1568, and Alde inserted his entry, no doubt, very soon afterwards. As we are told that the epitaph was upon Coverdale's "life and death," had it been preserved, we might have found in it some new and interesting particulars regarding him.]

Rd of Wyllm Pekerynge, for pryntinge of a ballett taken out of the 14 chapter of saynt luke iiij^d.

Rd of Alexander Lacy, for his lycense for pryntinge of a ballett intituled the terryble dystuction of Sodom and gomora iiij^d.

1568-9. Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled Rembryng man of the Judgement daye iiij^d.

Rd of Rycharde Jonnes, for his lycense for pryntinge of an epetaphe of the Worthy Lady, my Lady Knowelles iiij^d.

[This broadside was in the library of the late Mr. Heber, and had for title "An Epitaphe upon the Worthy and Honourable Lady the Lady Knowles;" and it is a new poetical work to be added to the very imperfect list, in Ritson's *Bibl. Poet.*, 285, of the productions of the celebrated Thomas Newton. We may also add to this list "The Touchstone of Complexions," a translation by Newton from the Latin, printed by Thomas Marsh in 1576, where Newton renders passages from Juvenal, Horace, Virgil, Ovid, &c., not unhappily. To return to the Broadside on the death of Lady Knowles, we may mention that "Finis Thomas Newton" is at the close of it, and that it was "Imprinted in Fleet-Streete by William How for Richarde Johnes, and are to be solde at his Shop under the Lotterie house."]

Rd of Thomas Colwell, for his lycense for pryntinge of the hystory of pacyente gresell, &c. viij^d.

[On p. 152 this history of Patient Grissell has been already entered, but then the charge for the lycense was only fourpence. Perhaps by this date the tract had been swelled in bulk.]

Rd of John Sampson, for his lycense for the pryntinge of the endes and deaths of ij. prisoners, lately pressed to death in newgate iiij^d.

[This broadside is known, "Imprinted by John Audeley," (who, it will be remembered, is generally called John Sampson in the Register) with the date of 1569. It is entitled, "Of the Endes and Deathes of two Prisoners lately pressed to death in Newgate."]

Rd of Thomas est, for his lycense for the pryntinge of a boke intituled ovide invictive agaynste Ibis iiij^d.

["Ovid, his invective against Ibis, translated into English Meter" by Thomas Underdowne, was published by Thomas East with the date of 1569, and it is the earliest extant work from his press. Underdowne dedicated it to the poet Lord Buckhurst.]

Rd of Thomas est, for his lycense for the pryntinge of a ballet 1568-9.
intituled a battell betwene the myce and the frougges... iiij^d.

[Herbert (ii., 1006) says, by mistake, that the "battle between the mice and the frogs" was licensed to East in the same entry with "the Psalms of David and others:" the entry regarding "the mice and the frogs" stands alone. We hear of this translation from Homer on no other authority.]

Rd of Wyllm Pekerynge, for his lycense for pryntinge of
a ballett intituled pedler and his packe..... iiij^d.

Rd of Wyllm Pekerynge, for his lycense for pryntinge of
a ballett intituled a dyaloge shewynge the husboundmans
treasure iiij^d.

[These entries have never been noticed, and we can give no information regarding the productions to which they refer.]

Rd of Rycharde Jonnes, for his lycense for pryntinge of a
ballett, the lenger thou leveste, the more foole thou ... iiij^d.

[This is called "a ballad" in the entry, but it is, in truth, the interlude by W. Wager, which was "Imprinted by W. How for Richard Johnes" without date, under the following title—"A very mery and Pythie Comedie, called, The longer thou livest, the more foole thou art. A myrrour very necessarie for youth, and specially for such as are like to come to dignitie and promotion," &c. It is one of the cleverest and most amusing pieces of its class, and we cannot refrain from quoting here what is so intimately connected with our subject, a list of scraps of ballads of the time, sung by Moros, the Vice, Fool, or Jester of the performance: we know of no enumeration of that date which is so minute and curious. Moros enters "counterfaiting a vaine gesture and a foolish countenance, synging the foote of many songes, as fooles were wont;" and what he sings is the following:—

"Brome, brome on hill,
The gentle brome on hill, hill:
Brome, brome on Hive hill,
The gentle brome on Hive hill,
The brome standes on Hive hill a.

1568-9.

Robin, lende me thy bowe, thy bowe,
 Robin the bow, Robin, lende to me thy bow a.

There was a Mayde come out of Kent,
 Deintie love, deintie love ;
 There was a mayde cam out of Kent,
 Daungerous be :
 There was a mayde cam out of Kent,
 Fayre, propre, small and gent,
 As ever upon the ground went,
 For so should it be.

By a banke as I lay, I lay,
 Musinge on things past, hey how !

Tom a Lin and his wife, and his wives mother,
 They went over the bridge, all three together ;
 The bridge was broken, and they fell in,
 The Devill go with all, quoth Tom a Lin.

Martin Swart and his man, sodledum, sodledum,
 Martin Swart and his man, sodledum bell.

Come over the boorne, Besse,
 My little pretie Besse,
 Come over the boorne, Besse, to me.

The white Dove sat on the castell wall,
 I bend my bow, and shoote at her I shall ;
 I put her in my glove, both fethers and all.

I layd my bridle upon the shelve.
 If you will any more, sing it your selfe."

Several of these ballads have been already mentioned, and were in the library of Capt. Cox, according to Langham's "Letter from Kenilworth," 1575; but it seems likely, from the date of the preceding entry, that the interlude, from which the above is extracted, was printed in 1569 or 1570.

A little farther on, Moros thus continues his enumeration of the songs 1568-9. with which he is acquainted :

“ I can sing a song of robin redbrest,

And my litle pretie nightingale :

There dwelleth a jolly foster here by west ;

Also I com to drink som of your christmas ale :”

and he afterwards repeats and enlarges upon them, all being, doubtless, popular ballads of the time. We may here remark that the ballad of “ Thomalin,” licensed to Whalley and Mrs. Toy, in 1558, (p. 4) must have been the “ Tom a Lin,” a snatch of which is sung by Moros. “ By a bank as I lay,” which is one of those stated by Langham to have been in the possession of Captain Cox, has been preserved in MS., but evidently in a very incomplete state, in the British Museum (Appendix to Casley’s Cat. of Royal MS., No. 58.) It is too remarkable, and of too early a date, not to deserve that it should be put in print, however imperfect ; and we give it as it stands in the only known authority for it.

“ By a bancke, as I lay

musing my selfe alone—Hey how !

A byrdys voyce

dyd me rejoyce,

Syngyng before the day,

And methought in her lay

she sayd wynter was past.—Hey how !

Dan dyry, cum dan, dan, &c.

The master of musyke,

the lusty nyghtyngale—Hey how !

Full meryly

and secretly

She syngyth in the thycke,

And under her brest a prycke,

to kepe her fro slepe—Hey how !

Dan dyry, cum dan, dan, &c.

Awake, therefore, young men,

all ye that lovers be—Hey how !

This monyth of May,

soo fresh, soo gay,

1568-9.

So fayre be sold on few
 Hath floryshe ylke adew;
 grete joy yt ys to see.—Hey how!
 Dan dyry, cum dan, dan, &c.

In two of the later lines there is some corruption, for it seems quite clear that “few” and “adew” must be wrong, although we know not what words to substitute for those of the MS.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a Cristall glasse gyven on saynt Valyntine’s day iiij^d.

Rd of Rycharde Jonnes, for his lycense for the pryntinge of a ballett intituled acrysious iiij^d.

[Founded, of course, on the story of Acrisius in Ovid, *Metam.*, iv., unless (as is just possible) the clerk wrote “acrysious” for Croesus. Warton understood it Acrisius, the father of Danae: *H. E. P.*, iv., 243, edit. 1824.]

Rd of Rychard Jonnes, for his lycense for the pryntinge of a ballett intituled Wherby women may beware, &c. ... iiij^d.

Rd of Rychard Jonnes, for his lycense for the pryntinge of a ballett intituled the chaste lyf of Joseph iiij^d.

Rd of Rychard Jonnes, for his lycense for the prynting of a intituled all Mars his men drawe nere iiij^d.

[The clerk omitted the word “ballad” in this entry. Perhaps it was a loyal address to soldiers on the rebellion in the North, which was just breaking out.]

Rd of Rychard Jonnes, for his lycense for pryntinge of a ballett intituled the story of ij Faythfull Lovers, &c.... iiij^d.

[We know not to which of the many pairs of “faithful lovers” this story belonged. We shall soon meet with an entry to R. Jones of a ballad of “ij Spanish Lovers.”]

Rd of Lacy, for his lycense for pryntinge of a ballett intituled preserve me, lorde, w^t thy stronge hande iiij^d.

Rd of Lacy, for his lycense for the pryntinge of a ballett intituled a frutfull songe of bearinge chrystes Crosse ... iiij^d.

Rd of John Awdelay, for his lycense for pryntinge of the 1568-9.
Daunce and songe of Deathe..... iiijd.

[Among A. Wood's ballads, at Oxford, is one called "The Dance of Death;" and in the Roxburghe Collection of Ballads, now in the British Museum, is another called "The dolefull Dance and Song of Death." This is, probably, a comparatively late reprint of "The Dance and Song of Death," licensed above to John Awdeley (alias Sampson.) The production, contained in "A Book of Roxburghe Ballads," 4to., 1847, and headed, "Death's Dance," is, most likely, different from both. Addit. MS. in the British Museum, No. 15,225, enables us to give the name of the author of "The Dance and Song of Death" above licensed, viz. Thomas Hill, whose name is at the end of the MS. copy. Of Thomas Hill we know nothing, but Richard Hill is the author of three poems in "The Paradise of Dainty Devices," 1576. We should not be surprised if a mistake had been made in the Christian name in "The Paradise of Dainty Devices;" and one piece is there ascribed to H. Hill, which is supposed to belong to R. Hill: the name, after all, may be Thomas Hill, the author of "The Dance and Song of Death." The MS. of the latter in the British Museum, excepting in the transposition of a stanza, does not materially vary from the printed copy.]

Rd of Aly, for his lycense to prynte a ballett intituled
desperate Dycke..... iiijd.

[Thomas Nash, in his contest with Gabriel Hervey, calls Richard Hervey "desperate Dick," which name might originate in this ballad. This printer is usually called Robert Ealie: see Herbert, iii., 1311.]

Rd of shyngleton, for his lycense for pryntinge of the
Retorne of olde well spoken no body iiijd.

[Perhaps the sequel of some ballad, of which we hear nothing, giving the setting out of "old well-spoken Nobody." We have already had a mention of Sir Nicholas Nemo on p. 51.]

Rd of Lucas Haryson, for his lycense for the pryntinge of a
boke intituled the ij^{de} vyage of Mr. Hawkyns iiijd.

[This is the entry of "A true Declaration of the troublesome voyage

1568-9. of Mr. John Hawkins to the parties of Guynea and the West Indies, 1567 and 1568," which was printed by Thomas Purfoote for Luke Harrison, with the date of 1569.]

Rd of John Arnolde, for his lycense for pryntinge of a ballett intituled the Juste Judgment of Zalenous agaynste Whoredom iiij^d.

[For Zalenous we ought to read Zaleucus, who made the law against adultery among the Locrians.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a Rejoycynge of tytus.

[Possibly, a song of rejoicing by Titus on the destruction of Jerusalem.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled agaynste pryde, &c.

[Most likely the same ballad "against pride and vain glory," licensed on p. 185 to the same printer.]

Rd of Colwell, for his lycense for pryntinge a ballett intituled good Counsell do I wych iiij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the clere and crespall skynne, &c. iiij^d.

[The clerk has here invented a new word, unless he mean "crespall" for *crystal*.]

Rd of Wyllm greffeth, for his lycense for pryntinge of a ballett intituled all in a garden grene iiij^d.

[This ballad is extant in MS., (the property of the Editor) but of a considerably later date, and runs thus:—

ALL IN A GARDEN GREENE.

"All in a garden greene

two lovers sat at ease,

As they colde scarce be seene

amongst the leafie trees.

1568-9.

They long had lovde yfere,
and noe longer then trulie,
In that tyme of the yeare
commeth twixt May and Julie.

Quoth he, moste lovelie mayde,
my troth shall aye indure.
And be thou not afrayde,
but rest thee still secure,

That I will love thee longe,
as life in me shall last,
Now I am stronge and yonge,
and when my youth is past.

When I am graye and olde,
and thou must stoope to age,
Ile love thee twentie folde,
my troth I heere ingage.

She heard with joy the youth,
when he thus farre had gon :
She trusted to his truth,
And loving he went on.

Yonder thou sees the sunne
shine in the skie soe bright,
And when this daye is donne,
And commeth the darke night,

Noe sooner night is not,
but he returnes alwaye,
And shines as bright and hott
as on this gladsome daye.

He is no older nowe,
Then when he first was borne;
Age can not make him bowe,
he laughs olde tyme to scorne.

1568-9.

My love shalbe the same,
 it never shall decaie,
 But shine without all blame,
 though bodie turne to claye.

She listed to his songe,
 and heard it with a smile,
 And, innocent as yonge,
 she dreamed not of gyle.

No gyle he meant, I weene,
 for he was trew as steele,
 As was thereafter seene,
 when she made him her weale.

Full soone both two were wed,
 and these moste faythfull lovers
 May serve, at board and bed,
 example to all others.]

Rd of Wyllm greffeth, for his lycense for pryntinge of a
 ballett intituled howe women the wytty and worthy to
 trane iiij^d.

[Perhaps we ought to read *do train* for "to trane."]

Rd of Willm Greffeth, for his lycense for pryntinge of a
 ballett intituled a woynge dedes these Rusters all, &c.... iiij^d.

[i.e., perhaps "a wooing *did* these roisters all, &c.,"—the first words of
 the ballad.]

Rd of Wyllm Greffeth, for his lycense for pryntinge of a
 ballett intituled puttinge men in memorye how god drowneth
 the worlde iiij^d.

Rd of Wyllm greffeth, for his lycense for pryntinge of a
 ballett intituled Hackney and Hye gate ys at stryffe ... iiij^d.

[We have no clue to the "strife" which, we suppose, had arisen be-
 tween Hackney and Highgate at this period. We shall hereafter mention
 another ballad, as far as we can judge, connected in subject: see p. 218.]

Rd of Frauncis Coldoke, for his lycense for pryntinge of a boke intituled the ende of the xth boke of Heliodorus ethiopian hystorye xvjd.

[This entry is of importance, since it shows how it may have happened that, when Thomas Underdowne printed the whole of Heliodorus's "Ethiopian History" in 1587, he complained, in his address to the Reader, that former impressions had been so faulty. The fact may be that it was originally printed in portions, and above we have an entry of the end of the tenth book: that, and any of the nine books that preceded it, are unknown as separate publications. Warton (*Hist. Engl. Poetry*, iv., 246, edit. 1824) says that it first came out entire in 1577.]

Rd of thomas purfoote, for his lycense for pryntinge of a boke intituled Kynge Rychard Curdelyon iiij^d.

[There is an edition of this romance dated as late as 1615. It was originally printed by Wynkyn de Worde in 1528, and again by William Copland, without date.]

Rd of thomas purfoote, for his lycense for pryntinge of a boke intituled generydes

[Herbert, (ii., 1004) calls this "Generydis," but offers no explanation; and we can give none.]

Rd of John Alde, for his lycense for pryntinge of a boke intituled Freer Russhe iiij^d.

[This entry of "The History of Friar Rush" to John Alde is about fifty years anterior to any known impression of it. In 1620 it was in the hands of Edward Alde, the son of John Alde, who printed another edition in 1626, (see *Bridgewater Cat.*, 272) while his widow issued a third in 1629. There can be no doubt that some of the woodcuts, by which these late impressions were illustrated, had been used for the most ancient copies; and among them for that recorded in the above entry, regarding which we can give no farther information. It was one of the books mentioned by Langham, about 1575, as in the library of Captain Cox, and it was perhaps the edition which had been published by John Alde in consequence of the foregoing entry. It is entirely prose.]

- 1568-9. Rd of John Alde, for his lycense for pryntinge of a boke intituled the Freer and the boye iiijd.

[The tale of "The Friar and the Boy" was originally printed by Wynkyn de Worde, and we next hear of it in the preceding memorandum, which has been passed over by Ritson (*Anc. Pop. Poetry*, 32). It was also printed for Edward Alde, without date. This entry is an addition to our scanty information regarding this celebrated story; and, like the previous one, it seems to refer to an edition which was in the possession of Captain Cox, according to Langham. In 1836 an impression was made, under the care of Mr. Wright, from a MS. at Cambridge.]

- Rd of John Alde, for his lycense for pryntinge of a boke intituled the deceate of Women iiijd.

[This may be substantially a repetition of the entry, and a reprint of the ballad, licensed to the same printer on p. 173, called "The fruits of love and falshood of Women." However, "the deceit of women" was a wide field, and a fertile soil for ballad-writers.]

- Rd of John Alde, for his lycense for pryntinge of a boke intituled Beves of hampton iiijd.

[On p. 16 an edition of the Romance of Bevis of Hampton was licensed to Thomas Marsh. It was originally from Pynson's press, without date.]

- Rd of m^r Irelonde, for his lycense for pryntinge of a boke intituled Beware the Catt, by Wyllm Bawdwin iiijd.

[An important entry, which has escaped observation, though settling definitively that the initials G. B., attached to "Beware the Cat," are those of William, or Gulielmus Baldwin, the author of the first part of the "Mirror for Magistrates," &c. Ritson speaks of "Beware the Cat" (*Bibl. Poet.*, 118) as first printed in 1561, and that such was the case, a fragment with that date attests; but here we see it entered in 1568-9, there being no license for its publication in 1561. It was unquestionably reprinted in 1584 by Edward Alde, a copy, without title-page, having a colophon so stating. This is the only exemplar (four leaves above alluded to excepted) of any date now known, and we think it indisputable that the earlier impressions were suppressed. The fol-

lowing stanzas by a person using the initials T. K., are prefixed to the 1568-9. edition of 1584—

“This little book, Beware the Cat,
 moste pleasauntly compil'd,
 In time obscured was, and so
 since that hath been exilde :

Exilde because, perchaunce, at first
 it shewed the toyes and drifts
 Of such as then by wiles and willes
 maintained Popish shifts.”

As soon as it appeared in 1561, both it and the author were violently attacked and abused in a broadside, preserved in the library of the Society of Antiquaries, without writer's or printer's name, entitled “A short Answere to the Boke called Beware the Cat.” “Beware the Cat” is a most curious work in relation to our early dramatic entertainments, and it is dedicated to John Young, who had been “maker of interludes, comedies, and playes,” to Henry VIII. The scene is laid at the house of John Day, the eminent printer, over Aldersgate, and the persons who narrate or converse in the course of the book are Baldwin, Ferrers, Streamer, a court jester, Willot, and various others. The Editor deeply regrets that he had not the use of the book when he prepared his “History of English Dramatic Poetry and the Stage,” 8vo, 1831. The whole is an allegorical satire, under the personification of Cats, and the main story is related by Streamer, who, he tells us, was lodging at the house of John Day, while Day's “Greeke alphabets were in printing,” and had been distressingly disturbed by catterwauling. By means of philtres and unguents, Streamer became capable of understanding the feline language, and his narrative mainly consists of information thus acquired. The tract is divided into three parts, and in the first occurs the following:—“There is also in Ireland one nation, whereof some one man and woman are at every seven yeeres end turned into Wulves, and so continew in the woods the space of seven yeers; and if they happen to live out the time, they return to their own forme again, and other twain are turned for the like time into the same shape, which is a penance (as they say) enjoyned that stock by Saint Patrick for some wickednes of their ancestors: and that this is true, witnessed a man whom I left alive in Ireland, who had per-

- 1568-9. formed this seven yeeres penance, whose wife was slaine while she was a Wulf in her last yeer." This is very curious, in relation to the fabulous history of Werwolves. Verse is interspersed, some of which is printed as prose, particularly a Skeltonical poem in the second part, in which Streamer describes the wonderful and discordant sounds by which his ears were assailed, when he had magically quickened his sense of hearing. In the third part, we have some incidents very similar to others in the old story of "Reynard the Fox," particularly that in which a cat and a priest are concerned: one of the cats is called Isegrim. The work is concluded by sixteen ten-syllable couplets, from four of which we are led to infer that Streamer, though a court jester, was in fact in the Church. Such precisely was the case with Skelton, in the reign of Henry VIII. The only copy known was lent to the Editor by the late Mr. Heber.]

THE ENTERYNGE OF COPYES.

- 1569-70. [The following entries are from 22d July, 1569, to 22d July, 1570.]

Rd of Thomas purfoote, for his lycense for the pryntinge of an history of nostagio..... iiii^d.

[It is not always easy to recognise books by the titles given to them by the clerk; but here, though it is very brief, there can be no mistake. T. Purfoot printed, in 1569, "A notable historye of Nastagio and Traversari, no lesse pitiefull than pleasaunt, translated out of Italian into English verse by C. T." It is, in fact, from Boccaccio, and is the same story that Dryden admirably versified, under the title of Theodore and Honoria. The initials C. T. it seems to have been agreed by bibliographers to impute to Dr. Christopher Tye, who translated and set to music "The Acts of the Apostles" in 1553; but, comparing the style of the two works, we think the negative evidence stronger than any affirmative testimony afforded by a coincidence of mere initials. Moreover, it is to be remarked that the story of Nastagio and Traversari forms the first of the "Tragical Tales" of George Turberville, which came out in 1587. The Editor has not had the opportunity of comparing the two, but he cannot help suspecting that C. T., on the title-page of "The notable historye of Nastagio and Traversari," 1569, ought to be read G. T., for George Turberville, instead of C. T., for Christopher Tye, to

whom there is no probability whatever that they belonged. It may very well be, that some of Turberville's "Tragical Tales" were first printed separately at earlier dates, and afterwards collectively, in 1587.] 1569-70.

Rd of Henry Bynnyman, for his lycense for the pryntinge of a boke intituled theatric or mirror..... vjd.

[The following work is most vaguely indicated by the clerk's entry, but there is, we think, no doubt of its identity: "A Theatre wherein be represented as well the Miseries and Calamities that follow the voluptuous Worldlings, as also the great Joyes and Pleasures which the Faithfull do enjoy." It was written by John Vander Noodt, and printed by Bynneman in 1569: it is most remarkable, because it contains blank-verse sonnets by Spenser, which he afterwards put into rhyme. Probably, the title brought to Stationers' Hall was "A Theatre, or Mirror," &c., the word "Mirror" having been afterwards omitted.]

Rd of Ryc Jonnes, for his lycense for pryntinge of a ballett intituled example of chastite iiijd.

[In the preceding year, (p. 194) we have seen licensed to the same printer "The chaste life of Joseph," and perhaps this was a reprint of it. It might, however, be a ballad on Lucretia: see p. 182.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled the trubles of Josephus vjd.

[A ballad upon this subject seems to have been twice before entered (see pp. 81 and 181), but not there charged sixpence.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled as wyllowe for payne hath bene Counted of late iiijd.

[This entry evidently refers to some earlier ballad on the willow, possibly that spoken of in "Othello," supposed by Percy (Reliques, i, 212, edit. 1812) to be the black-letter ballad in the Pepysian Library, "A Lover's Complaint, being forsaken of his Love." In Addit. MS., Brit. Mus., No. 15,233, is a song of "All the grene wyllow," by John Heywood, which may be the very song alluded to in the entry, as preceding that there recorded, which had reference to it. There is another and a later song, with the burden of "Sing Willow, willow, willow," in MS. Addit.,

1569-70. No. 15,117, with the music, perhaps, to which it was sung, in "Othello," act iv., sc. 3. It begins—

"The poore soule sate sighing by a sickamore tree,

Singe, willo, willo, willo;"

and it may be seen at length in the notes to Mr. Halliwell's publication for the Shakespeare Society, "The Moral Play of Wit and Science," 1848.]

Rd of Thomas Colwell, for his lycense for pryntinge of an interlude for boyes to handle and to passe tyme at christenmas iiij^d.

[It is impossible to state, from this very incomplete entry, what interlude was here intended; and not a few, about this date, were written "for boys to handle, and to pass the time at Christmas." "Jack Juggler," which has already been entered, is called "A new Enterlued for Chyldren to playe," &c., on the title-page, but it was from the press of William Copland. Colwell printed Bale's "comedy," the "Three Laws of Nature," &c., in 1562.]

Rd of Thomas marshe, for his lycense for pryntinge of a play intituled the maryage of Wytte and Seyence iiij^d.

[This, one of the most excellent of all the ancient Morals or Moralities, was printed by Marshe, without date, under the following title—"A new and Pleasaunt enterlude, intituled the mariage of Wytte and Science." See a note in "Hist. Engl. Dram. Poetry and the Stage," ii, 342, showing in what respects, and to what extent, this drama was derived from the earlier manuscript by John Redford. Redford's play, as above stated, has been printed by the Shakespeare Society, under the editorial care of Mr. Halliwell, from MS. Addit., No. 15,233.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled agaynste Swerynge iiij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled yerly in the morninge, somewhat towards nyghte..... iiij^d.

[If this were the correct title, "early in the morning, somewhat towards night," reads as if it were meant to be a composition akin to Taylor the Water-poet's "Sir Gregory Nonsense."]

Rd of John Alde, for his lycense for pryntyng of a ballett 1569-70.
intituled a Lamentation for our wycked synnes iiij^d.

[In 1563, Alde reprinted Queen Katharine Parr's "Lamentation of a Sinner," (see an erroneous conjecture on p. 169) but the piece here entered was clearly a different production, and a ballad.]

Rd of John Alde, for his lycense for pryntyng of an
interlude, a lamentable Tragedy full of pleasaunt myrth iiij^d.

[This is merely the commencement of the title of Thomas Preston's "Cambyeses," printed by Alde, without date, and somewhat contradictorily called "A Lamentable Tragedy mixed ful of pleasant Mirth, conteynynge the Life of Cambises King of Percia, from the beginning of his kingdome unto his death," &c. It is reprinted in vol. i. of Hawkins's "Origin of the English Drama."]

Rd of John Alde, for his lycense for pryntyng of a ballett
of ij paynters iiij^d.

[Various ballads have already been entered, relating to Painters—"the Painter in his Prenticehood," p. 119, "the Painter moralized," pp. 152, 183, 213, &c.: but here we have two Painters put in requisition. In the "Handful of Pleasant Delights," 1584, is a song to the tune of "the Painter."]

Rd of Wyllm Greffeth, for his lycense for the pryntyng of
a ballett intituled a proper new dytty of Kynge Roberte of
Sevell iiij^d.

[The clerk here blundered, as usual. The "ditty" must have been on the celebrated story of King Robert of Sicily, or Sicill, which the clerk misread *Sevell*. There was a play as old as the reign of Henry VIII., and a still older romantic poem, on the subject: see "Hist. Engl. Dram. Poetry and the Stage," i., 115.]

Rd of Wyllm Greffeth, for his lycense for pryntyng of a
ballett intituled of ij englesshe wyves

[It would be curious, indeed, if at any time it were found that this ballad related to the two "Merry Wives of Windsor." The title would, however, be just as applicable to Porter's comedy, "The two angry

1569-70. Women of Abingdon," twice printed in 1599; or to his "Two merry Women of Abingdon," (if it were not the same play) acted in 1598.]

Rd of John Alde, for his lycense for the pryntinge of a ballett agaynste the moste horrible vice of pryde iiij^d.

[A repetition, perhaps, of the ballad "against pride and vain glory:" see p. 185 and 196.]

Rd of John Arnolde, for his lycense for the pryntinge of a ballett intituled the Terannye of Judge apius iiij^d.

[The story, no doubt, of Appius and Virginia, on which, we have already seen, (p. 171) that a play had been written by R. B., and entered to Richard Jones.]

Rd of John charlewod, for his lycense for the pryntinge of a ballett intituled all for advantage iiij^d.

Rd of Roberte Hackforth, for his lycense for pryntinge of a ballett intituled the complaynt of a Lover iiij^d.

Rd of Roberte Hackforth, for his lycense for pryntinge of a ballett intituled the history of manasses, Kynge of Juda iiij^d.

[Vide the Second Book of Kings, ch. 21.]

Rd of Roberte Hackforth, for his lycense for the pryntinge of a ballett intituled the Restles Lover..... iiij^d.

Rd of Roberte Hackforth, for his lycense for the pryntinge of a ballett intituled the mesyrable state of kynge medas iiij^d.

["King Medas" was miswritten for King Midas: the clerk knew about as much of the one as of the other.]

Rd of Thomas Purfoote, for his lycense for the pryntinge of a ballett intituled an lamentable complaynte of a gent. for the death of his moste faythfull m^{rs}..... iiij^d.

Rd of John Sampson, for his lycense for pryntinge of a ballett intituled Row well ye marynors for those that loke bygge iiij^d.

[Another version, or variety, of a most popular production, addressed to "those that look big." See pp. 130, 161, 164, 175, &c.]

Rd of Thomas Colwell, for his lycense for pryntinge of a 1569-70.
ballett intituled a songe to the prayse of many vertuous
women, &c. iiijd.

[Nicholas Breton, an author who began to publish his collected poems in 1575, and who perhaps had put forth some separate pieces earlier, is the writer of "The Praise of Vertuous Ladies. An invective against the discourteous discourses of certain malicious persons written against Women," &c. It was not printed, as far as we know, until 1606, but it is possible that some portion of it had appeared much earlier, as a broadside, though not so early as to make it likely that it was the production alluded to in the entry. At all events, it was a composition of a similar character, judging from the above title.]

Rd of James Robertes, for his lycense for pryntinge of
christenmas carrolles, by christofer Payne iiijd.

[Of Christopher Payne nothing more is known than that he wrote the carols recorded in the Register.]

Rd of James Robertes, for his lycense for pryntinge the
Country clowne doth moche desyre a gent to be, &c. ... iiijd.

Rd of Ryc Jonnes, for his lycense for the pryntinge of
christenmas Carrowlles iiijd.

Rd of Ryc Johns, for his lycense for pryntinge of a ballett
intituled the byrth of christe iiijd.

Rd of Wyllm greffeth, for his lycense for pryntinge of a
dycourse of Rebelles drawen forth to warre, by Church-
yarde iiijd.

[Churchyard's pen was ready on every occasion. The rebellion of 1569 produced the above effusion, which was printed by Griffith, with the date of 1570, under this title, which shows that the clerk misread it—"A discourse of Rebellion, drawne forth for to warne the wanton wittes how to kepe their heads on their shoulders."]

Rd of Thomas Colwell, for his lycense for pryntinge of a
ballett intituled leave your longynge and kepe to your
bokes iiijd.

- 1569-70. Rd of Wyllm Greffeth, for his lycense for pryntinge of a ballett intituled the true Reporte in the prayse of my m^{rs}, to the tune of Siselia iiij^d.

[Of this ballad, and of its tune, we know nothing, unless the latter be the Cecilia Pavin mentioned in the "Handful of Pleasant Delights," 1584, and elsewhere.]

- Rd of Thomas Colwell, for his lycense for the pryntinge of a ballett intituled the kyngdom of heaven ys lyke to a kynge that made a maryage iiij^d.

[A somewhat strange subject and title for a ballad. See St. Matthew, chap. xxii.]

- Rd of John Alde, for his lycense for pryntinge of a ballett intituled of a lover extendynge the ingratitude of his ladye iiij^d.

[For "extending" perhaps we ought to read "*extenuating*." The old sense of "extending," *i.e.*, *seizing*, would not suit the context.]

- Rd of John charlewod, for his lycense for the pryntinge of a ballett intituled how every christian souldiour shulde fyghte under his captayne christe iiij^d.

- Rd of John charlewod, for his lycense for pryntinge of a ballett intituled the mirror of tru fryndshyppe iiij^d.

- Rd of John Charlewod, for his lycense for the pryntinge of a ballett intituled the unfortunate ende of iphis, sonne unto teucer Kynge of troye iiij^d.

- Rd of Thomas purfoote, for his lycense for the pryntinge of a ballett intituled northumberlandes newes, by elderton iiij^d.

[This ballad has, we believe, hitherto been recorded only in consequence of the above entry, it not being known to Ritson, and other literary antiquaries, in a printed shape. It was printed by Purfoote, without date, under the heading—

"A ballat intituled Northumberland newes,
Wherin you maye see what Rebelles do use."

At the end is "Finis quothe W. E." It, of course, has reference to the Rebellion in the North, like Churchyard's "Discourse of Rebellion," and many other productions of this date.]

Rd of John Charlewod, for his lycense for pryntinge of an 1569-70.
 epytaph of the deathe of the Lady Jane gryffen iiij^d.

Rd of Thomas Colwell, for his lycense for the pryntinge of a
 ballett intituled Newes to Northumberlande yt skylles not
 where, to syr John shorne, a church Rebell there iiij^d.

[Elderton professed to give "Northumberland News," while this
 writer sends "News to Northumberland." Sir John Shorne, no doubt,
 is to be taken as a generic name for a shaven Roman Catholic priest,
 because priests were very active in promoting the Rebellion.]

Rd of John Kyngeston, for his lycense for pryntinge of a
 godly meditation in myter for the preservation of the quenes
 ma^{tie} for peace..... iiij^d.

Rd of Ryc Jonnes, for his lycense for the pryntinge of a
 new yeres gyfte intituled the schole of honeste lyf iiij^d.

Rd of Thomas Colwell, for his lycense for pryntinge of a
 ballett intituled this geare goeth well, and better yt shall iiij^d.

[Besides "Northumberland News," (p.208) Elderton wrote and printed
 a broadside in verse, headed "Newes from Northumberland," which must
 be meant by the preceding entry, because the burden of every stanza is,

"This geare goyth well, and better it shall,
 For triall will tell the Treson of Ball."

This couplet, as was not unusual, was placed under the title of the ballad.]

Rd of John Arnolde, for his lycense for the pryntinge of a
 ballett of the Rebelles iiij^d.

Rd of Thomas Colwell, for his lycense for the pryntinge of a
 newe yeres gyfte, or a newe christe crosse Roo called purge
 the olde lavyn that yt may be newe doo iiij^d.

Rd of John Alde, for his lycense for pryntinge of a ballett
 intituled the marchyng mates of Rebelles stoute..... [no sum.]

Rd of John Alde, for his lycense for the pryntinge of a bal-
 lett intituled the confusion of the Rebelles, w^t a songe of
 thankses for the same [no sum.]

[On the discomfiture and dispersion of the Rebels by the Earl of
 Sussex in the middle of December, 1569, and the flight of the Earls of

1569-70. Northumberland and Westmoreland. As, like the preceding entry, no sum is placed against it, it is possible that some objection was made to granting the license, and that the money was therefore not paid. However, no such objection was taken with regard to other productions.]

Rd of Wyllm greffeth, for his lycense for the pryntinge of a ballett intituled the Lamentation from Rome iiij^d.

[This broadside was by Thomas Preston, author of the Tragedy of "Cambyses," entered on p. 205. It was unknown to all bibliographers, until it was inserted in "Old Ballads from Early Printed Copies," 1840. It was printed by Griffith, with the date of 1570, under the following title—

"A Lamentation from Rome how the Pope doth bewayle
That Rebelles in England can not prevayle."

It was to be sung to the popular tune of "Row well, ye Mariners."]

Rd of Wyllm greffeth, for his lycense for pryntinge of a letter sent with spede to the pope, declarynge the Rebelles iiij^d.

[Clearly a ballad, somewhat similar to that by Preston, but we apprehend not now extant. Stephen Peele, at a shortly subsequent date, wrote a broadside not unlike it in title:—

"A letter from [to?] Rome, to declare to the Pope,
John Felton, his freend, is hangd in a rope," &c.

It was printed by Alexander Lacy for Henry Kirkham.]

Rd of Ryc Jonnes, for his lycense for pryntinge of a ballett entituled Joyfull newes for tru subjectes to god and the Crone iiij^d.

[Possibly, we ought to read "Crone" *throne*, unless it were the clerk's mode of spelling "Crown."]

Rd of Wyllm greffeth, for his lycense for the pryntinge of a ballett intituled the Welcom to London agaynste the Rebelles come into northumberlande and those that of his syde hath bene iiij^d.

[Nearly all that is intelligible, from this confused entry, is, that the ballad related to the Earl of Northumberland, and the capture and bringing to London of some of his chief partisans.]

Rd of Thomas Colwell, for his lycense for the pryntinge of 1569-70.
a ballett intituled a newe wel a daye, as playne, m^r papeste, as
Dunstable waye iiij^d.

[i.e., as plain as the way to Dunstable: the expression was proverbial.]

Rd of Ryc Jonnes, for his lycense for pryntinge of a his-
tory intituled a straunge and petiefull novell dyscoursynge of
a noble Lorde and his Lady, w^t thayre tregicall ende of them
and thayre ij cheldren executed by a blacke morryon ... iiij^d.

[This ballad has come down to us, but not in the original copy
printed and published by Jones: several editions, of a later date, in
black and in white letter, are in existence, and one of them, with the sub-
sequent title, is now before us—"A lamentable Ballad of the Tragical
End of a Gallant Lord and of his Beautiful Lady, with the untimely
death of their children, wickedly performed by a heathen Blackamore,
their servant: The like seldom heard before." It is illustrated by a very
coarse woodcut of a Negro with a child in one hand, and a knife in the
other. The versification is about as barbarous as the subject.]

Rd of Wyllm greffeth, for his lycense for the pryntinge of
a ballett intituled the tryomphant church doth prayse the
lordes name that he hath confounded the enyme of the
same iiij^d.

[Alluding to the disasters sustained by the Rebels in the North, and
to the success of the champions of the Protestant Church.]

Rd of Alexandre Lacy, for his lycense for the pryntinge of
a ballett intituled an admonition to cruell Jaylors iiij^d.

Rd of Wyllm pekerynge, for his lycense for pryntinge of a
dysputation betwene lady Jane and Doctor Fackham, with
other necessaryes, by my lorde of London iiij^d.

[The meaning, of course, is, that the publication of this disputation
between Lady Jane Grey and Dr. Fakenham was authorized by the Bishop
of London.]

Rd of John Fayreberne, for his lycense for pryntinge of a

1569-70. ballett intituled Rebelles not fearynge god oughte therfore to fele the Rodde iiij^d.

[Most likely justifying the execution of so many of the Rebels by Sir George Bowes. See Stow's *Annales*, 1125.]

Rd of Rauf newbery, for his lycense for pryingte of a ballett intituled an exortation unto batchelors, &c. iiij^d.

Rd of James Robertes, for his lycense for pryingte of a ballett intituled phelome kynge of egipte iiij^d.

["Ptolomy, king of Egypt," must be intended, but no such ballad is now known.]

Rd of Wyllm greffeth, for his lycense for pryingte of a ballett intituled prepare yow poplynges unto shrifte before yow take your newe yeres gyfte, &c. iiij^d.

[The execution of the Rebels commenced at Durham on the 4th and 5th January, 1570: sixty-six suffered on those two days.]

Rd of Alexandre Lacye, for his lycense for the pryingte of a ballett intituled a songe of ij harde harted Lovers ... iiij^d.

Rd of Henry Kyrham, for his lycense for pryingte of a ballett intituled the dysordered Rebelles in the North... iiij^d.

[This Stationer's name was Henry Kirkham: it is the first time it has occurred in our extracts, but the clerk miswrote the name again when next he had occasion to introduce it, and always afterwards. Kirkham's earliest printed work recorded by Herbert is dated 1573; but Stephen Peele's ballad, on the execution of Felton, must have come out in 1570, and Kirkham was made free of the Company in 1568.]

Rd of Wyllm pekerynge, for his lycense for the pryingte of a ballett intituled Lenton stuffe iiij^d.

[Thomas Nash, about thirty years afterwards, took "Lenten Stuff" as the title of a prose tract in praise of Red-herrings.]

Rd of Thomas Colwell, for his lycense for the pryingte of a ballett intituled my gentle John saperton..... iiij^d.

Rd of Thomas Colwell, for his lycense for the pryntinge
of a ballett intituled and ever I Fayth I tanke yow ... *iiij*^d. 1569-70.

[i.e., "And ever, i'faith, I thank you." Perhaps an Irishman's song.]

Rd of Wyllm pekerynge, for his lycense for pryntinge of a
ballett intituled the paynter in his pryncely fete..... *iiij*^d.

[Another of the numerous class of ballads relating to painters. See
pp. 119, 152, 183, 205, &c.]

Rd of Alexandre lacy, for his lycense for the pryntinge of
a ballett intituled in the prayse of the grene fylde..... *iiij*^d.

Rd of Wyllm Pekerynge, for his lycense for pryntinge
of a ballett intituled taken out of 13 chapter of saynte
Luke *iiij*^d.

Rd of Henry Kyrham, for his lycense for the pryntinge of
a ballett intituled the Suddyn fayle of the Rebelles *iiij*^d.

Rd of John Arnolde, for his lycense for the pryntinge
of a ballett intituled of the Rememberance of the latter
daye *iiij*^d.

Rd of Wyllm greffeth, for his lycense for pryntinge of a
ballett intituled Love me lyttle and love me longe *iiij*^d.

[This ballad has been preserved in the Editor's MS., *temp. Jac. I.* ;
but how far it is there precisely in the form in which it appeared in
1569 or 1570 is impossible to decide, as no printed copy has, we believe,
descended to our day.

LOVE ME LITTLE, LOVE ME LONG.

"Love me little, love me long,

Is the burden of my song.

Love that is to[o] hot and strong

burneth soone to waste.

Still I would not have thee colde,

Not to[o] backward nor to[o] bolde:

Love that lasteth till tis olde

fadeth not in haste.

Love me little, love me long, &c.

1569-70.

If thou lovest me too much,
 It will not prove as true as touch,
 Love me little—more then such,
 for I feare the ende:
 I am with little well content,
 And a little from thee sent
 Is enough, with true intent
 to be stedfast frend.
 Love me little, love me long, &c.

Say thou lovst me while thou live,
 I to thee my love will give,
 Never dreaming to deceive
 whiles that life indures:
 Nay, and after death, in sooth,
 I to thee will keepe my truth,
 As now when in my may of youth;
 this my love assures.
 Love me little, love me long, &c.

Constant love is moderate ever,
 And it will through life persever:
 Give me that, with true indeavour
 I will it restore.
 A sute of durance let it bee
 For all weathers—that for mee
 For the land or for the sea,
 lasting evermore.
 Love me little, love me long, &c.

Winters colde, or summers heate,
 Autumns tempestes on it beate,
 It can never knowe defeate,
 never can rebell:
 Such the love that I wold gaine,
 Such the love, I tell the[e] plaine,
 Thou must give, or woo in vaine:
 soe to thee farewell.
 Love me little, love me long, &c.”]

Rd of Wyllm greffeth, for his lycense for pryntinge of a 1569-70.
ballett intituled Laydes, in your Laydes name I grete you
every eche one, &c. iiij^d.

[*i.e.*, we suppose, "Ladies, in *our* Lady's name I greet you every each
one," or, "everyche one," as it used more commonly to be written.]

Rd of Thomas Colwell, for his lycense for pryntinge of a
ballett intituled beste be truste iiij^d.

Rd of Wyllm greffeth, for his lycense for the pryntinge of
a ballett intituled a Knyght pomeis iiij^d.

[Possibly, "a knight's *promise*." The word "pomeis" can hardly
mean Pompeius, but at this date it was not unusual to dub with knight-
hood all the ancient heroes.]

Rd of Wyllm greffeth, for his lycense for the pryntinge of
a ballett intituled the myrror of man's lyf iiij^d.

[This was most likely Churchyard's work, which he tells us in his
"Challenge," 1593, he had written very early, and which he there calls "the
Mirror for Man." In 1594, he seems to have reprinted it as "The Mirror
of Man, and Manners of Men;" but in the dedication of it to Sir Robert
Cecill he states that he had penned it "almost fifty years ago." This
assertion does not tally with the date of the above entry by Griffith;
but perhaps it was then only a reprint of a poem which had origi-
nally come out while Edward VI. was on the throne: it consists of
only three leaves, and at the end is "God save the Kyng," with the
colophon, "Imprynted at London by Roberte Toy, dwellynge in Paules
churche yarde at the sygne of the Bell." The first leaf is thus headed—
"A Myrrour for Man where in he shall see the myserable state of thys
worlde;" and, as it is a production of the utmost rarity, a short specimen
may be permitted.

"Some men have treasure and hartes ease at wyll,

Yet ever wysshing, and neare hath theyr fyll;

Soch fylthy lucre embraceth theyr hartes,

So that thei may have, thei force not who smartes.

And though they have all, yet for more they gape:

They drinke both the wyne and lokes for the grape,

Whych maketh the poore ryght sore to lament,

For they have nothing but for dobbble rent.

1569-70, They wold wyn theyr fode with labour and sweat,
 Yet all wyll not helpe, theyr rent is so great:
 And where they were wont to upholde a plowe,
 Now scarce can they fynd the grasse for a cowe.
 Theyr children do watche as haukes for theyr praye,
 Yet can they not get one good meale a daye.
 Soch woful morninge as is in Englande,
 Was never before, I dare take in hande."

This was extraordinary language for the reign of Edward VI. Kirton's "Mirror of Mans Life," which in point of title comes nearer the words of the entry, is not known to have been printed until 1580, ten years after the period at which we have now arrived.]

Rd of Wyllm greffeth, for his lycense for the pryntinge of a ballett intituled in the prayse of the marygolde iiij^d.

[This ballad may have been that, under a fuller title, hereafter given to Thomas Preston, whose name has already occurred more than once. See p. 222.]

Rd of Henry Bynnyman, for his lycense for the pryntinge of a boke intituled the mooste pleasaunte hystory of pesistratus and cateanea iiij^d.

[By Edmund Elviden, and published under the title of "The most excellent and pleasant Metaphoricall Historie of Pesistratus and Catanea. Set forth this present yeaere By Edm. Elviden, Gentleman. Imprinted at London by Henry Bynneman. Cum Privilegio."]

Rd of m^r. Norton, for his lycense for pryntinge of a boke intituled of ij lovers Euryalus and Lucressia, pleasaunte and delectable iiij^d.

[Warton (Hist. Engl. Poet., iv., 242) quotes this entry, and another of a reprint of the same book in 1596. The story was originally told in Latin prose by Æneas Sylvius about the year 1440, and was partly founded, as Warton informs us, upon a real event. Who was the translator we know not, and no copy of his version has survived; but in 1639 a new translation was made, which has for title "The Historie of Eurialus and Lucretia, written in Latine by Eneas Sylvius and translated

into English by Charles Allen, Gent." He was the author of two well known poems, "The Battles of Crecy and Poitiers," 1633, and "The History, &c., of Henry VII.," 1638.]

Rd of John Arnolde, for his lycense for the pryntinge of a ballett intituled a dyaloge betwene youghte and age ... iiij^d.

[Most likely not a new ballad, but a reprint of one, with a very similar title, mentioned on a former page. See p. 91.]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled plaiges of northumberlande, &c. iiij^d.

[i.e., plagues of Northumberland, again referring to the late unhappy events in that county.]

Rd of Wyllm pekerynge, for his lycense for the pryntinge of a ballett intituled Lenton pennaunce iiij^d.

[Not long before he has had "Lenten Stuff" licensed to him: see p. 212. Perhaps this was a mere repetition.]

Rd of Wyllm pekerynge, for his lycense for the pryntinge of a ballett intituled of the Kynges of Israell iiij^d.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled howe maydes shulde penne the dore, &c. iiij^d.

[i.e., should *pin*, or fasten, the door for security.]

Rd of John Arnolde, for his lycense for pryntinge of a ballett intituled of the mysse deades of Jonas, &c. iiij^d.

Rd of Ryc Jonas, for his lycense for pryntinge of a ballett intituled prepare you to the ploughe, &c. iiij^d.

[Because the clerk had just written "Jonas" in the preceding entry, he could not now spell the name of *Jones* differently.]

Rd of m^r Daye, for his lycense for pryntinge of a boke intituled the schole m^r of Wynsore made by m^r askecham iiij^d.

[The entry of the first edition of Ascham's celebrated "Schoolmaster," which was printed by John Day in 1570. We may here, perhaps, see that it was originally intended to be called "The Schoolmaster

1569-70. of Windsor," a circumstance not mentioned by Herbert, Dibdin, nor by any other authority that we have consulted.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a prayer of Dannyell turned into myter by thomas Cottesforde... [no sum.]

[This prayer has been preserved in a copy in the possession of the Editor, but the broadside has no author's name, which is only ascertained from the above entry. It is called "The prayer of the Prophet Daniell wrytten in the ix chapter of his Prophecie no lesse Godly then necessary for all men at this present." It bears the imprint, not of John Alde, but of Hughe Syngleton.]

Rd of John Alde, for his lycense for pryntinge of a ballett intituled all you lacke service or have any nede to go carry thrones at hamstede heth [no sum.]

[For "thrones" we must read *thornes*, to make the memorandum at all intelligible. We find no notice of any circumstance out of which this ballad could have arisen in Park's "Hist. of Hampstead." It is very possible that the ballad had some reference to the dispute between Highgate and Hampstead, which was made the subject of a ballad entered on p. 198.]

Rd of Wyllym greffeth, for his lycense for pryntinge of a ballett intituled an epytaphe of the honorable erle of Pembroke iiij^d.

[This nobleman died 16th March, 1569-70, and Stow tells us that "the blacks given at his burial (in St. Paul's) came to the value of £2000;" at least, £10,000 of our present money. Many were the epitaphs upon his death, as we shall see presently; but one by Churchyard (printed by Griffith, and no doubt that recorded above) has never been included in any list of his works: we therefore quote its title—"The Epitaphe of the honorable Earle of Pembroke, Baron of Cardiffe, and Knight of the most Noble order of the garter. Who dyed Lord Stueward of the Queenes majesties household and of her privie counsell." At the bottom of the broadside is "Finis, &c., quoth Churchyard," and it bears date, "1570, March 27." If £2000 could be expended upon "blacks," something

may have been given for epitaphs to the poets of the day. At the end of 1569-70. Turberville's "Tragical Tales," 1587, is a poem "Of the right noble Lord, William, Earle of Pembroke his death," which refers to the same nobleman, and may have been printed and entered as one of the broad-sides on the occasion. It ends thus—

"Yet joy in one respect
that he who lived so hie
In honors seate his honor saved,
and fortunde so to die.
Which stocke of noble state
Sith cruell death hath reft,
I wish the branches long to bud
that of the roote are left;
And prosper so alive,
as did this noble tree,
And after many happy dayes
to die as well as hee."

No notice whatever has been taken of this biographical effusion.]

Rd of Ryc Jonnes, for his lycense for the pryntinge
of a ballett intituled a songe how the sentians seace thayre
stryffe iiiij^d.

[Unintelligible. Ought we to read *nations* for "sentians?"]

Rd of Ryc Jonnes, for his lycense for the pryntinge of a bal-
lett intituled in wynter when that wylken was w^t boryas waxen
blacke iiiij^d.

[We must read "In winter, when the welkin was with Boreas waxen
black."]

Rd of hewgh shyngleton, for his lycense for the pryntinge
of a ballett intituled agaynste the abuse of a companye of
Rusters iiiij^d.

[*i.e.*, *Roisters*. We have the word so spelt by the clerk more than
once: see particularly pp. 154, 198.]

Rd of John Sampson, for his lycense for the pryntinge of

1569-70. a ballett intituled the tragedy of the death of the Regent of skotland iiij^d.

[At the end of this broadside we read the name of the author, "Finis Rob. Semphill," and "Imprinted by John Awdeley. 1570." It was among Heber's ballads, and had for title—"The Tragicall end and death of the Lord James, Regent of Scotland, lately set forth in Scottish, and printed at Edinburgh, 1570, and now partly turned into English, with the Tragedies Lenvoy." This particular piece was "partly turned into English" for the benefit of English readers, but there exists a considerable series of ballads in the northern dialect, and principally by R. Semple, on the events of this period of Scottish history: most of these are in the library of the Society of Antiquaries, but a few are in the Roxburghe Collection. The Editor is about to reprint the whole of them.]

Rd of John sampson, for his lycense for the pryntinge of a ballett intituled the depleration of the Cruell murther of the Lorde James erle of murry, Regente of Skottlande iiij^d.

[The clerk seems not to have been an adept at long words: for "depleration" we must understand *deploration*, in all probability.]

Rd of Henry Bynnyman, for his lycense for pryntinge of a boke intituled the Ruffull tragedy of hemidos and thelay, by Ryc. Robynson iiij^d.

[We can make nothing out of the title of this "rueful tragedy of Hemidos and Thelay," unless it were upon the story of Hemithea and her brother Tenes, who was slain by Achilles, while the earth opened to save his sister from ravishment. This seems to be the earliest mention of Richard Robinson, who was perhaps related to Clement Robinson.]

Rd of Ryc. Jonnes, for his lycense for pryntinge of an epitaph of the erle of pembroke iiij^d.

[No epitaph on the Earl of Pembroke, printed by Jones, is known. Possibly, it was Turberville's poem, already mentioned.]

Rd of peter frynshe, for his lycense for pryntinge of a ballett intituled the sprete, the flysshe, the worlde, and the devell iiij^d.

[A ballad with the same title has been entered before, p. 97. It was then licensed to William Pickering.]

Rd of Ryc Jonnes, for his lycense for the pryntinge of a larium 1569-70.
to the tru harted subjectes of London iiij^d.

Rd of Wyllm greffeth, for his lycense for pryntinge of an
epytaphe of lorde of pembroke, by m^r Edwardes iiij^d.

[This Edwards could not have been Richard Edwards, author of "Damon and Pythias," &c., because he was dead in 1566, according to Turberville's epitaph upon him. Ritson, after stating that Richard Edwards "died in 1566 or 1567," refers to this poem by Turberville, proving that Edwards was certainly dead in 1566, and then, still more strangely, attributes to Edwards this epitaph on the Earl of Pembroke, who did not die until March, 1569-70 (Bibl. Poet., 195). It is clear, therefore, that there were two poets of that time of the name of Edwards—a fact not hitherto known. Griffith was the printer of one of the previously entered epitaphs on Lord Pembroke, and possibly this was only a reprint.]

Rd of Thomas Colwell, for his lycense for pryntinge of an
epytaphe of my lorde of pembroke, made by Daved Row-
lande iiij^d.

[This is the fourth or fifth poetic effusion on the death of this nobleman. We have already introduced the name of David Rowland as the translator of the *Life of Lazarillo de Tormes*, p. 180.]

Rd of Henry Bynnyman, for his lycense for the pryntinge of
the tryumphaunte of the grene dragon, made upon the erle of
pembroke, auctorysshed by lorde of London..... iiij^d.

[A fifth, or (including Turberville's) a sixth production licensed on the death of the Earl of Pembroke: why this one should have been especially authorized by the Bishop of London we cannot understand. The "green dragon" alludes, of course, to the crest of the Herberts.]

Rd of Henry Bynnyman, for his lycense for pryntinge of
an epytaphe of the erle of pembroke, made by m^r hewson

[This author has escaped all notice, excepting by Herbert, ii., 992; and we are aware of nothing that he has written but this effusion on the death of Lord Pembroke. Ritson and other bibliographers make no mention of Hewson, or Hughson; and T. Hudson did not become an author until fourteen years afterwards.]

1569-70. Rd of Lucas Haryson and george Byshoppe, for thayre lycense for the pryntinge of a boke intituled a short dyscourse of the Cevell warres and laste trubbles in France under Charles the ixth, by Jeffray fenton, by my lorde of London vj^d.

[This work was printed by H. Bynneman, without date. The name of Geoffrey Fenton has occurred before, p. 164.]

Rd of Wyllm Greffeth, for his lycense for the pryntinge of a geliflower gentle or swete mary golde, where in the frutes of terannye ys may beholde, by thomas Preston iij^d.

[We have no other trace of this ballad by Preston than such as is afforded by the above entry. The title, no doubt, ought to run—

“A gillyflower gentle or sweet marigold,

Wherein the fruits of tyranny *you* may behold.”

As written by the clerk, it is nonsense: see also p. 216. That Preston was a ballad-writer, as well as a dramatist, we have already established on p. 210.]

Rd of Wyllm Pekerynge, for his lycense for pryntinge of the ende and confession of Thomas Norton and Christofer Norton, Rebelles in Yorkeshyre, w^{ch} dyed the xxvij of maye, 1570 iij^d.

[This tract, consisting of seven leaves in verse, was by Sampson Davie, and bears the imprint of William How, who perhaps printed it for Pickering. The two Nortons, as the title-page states, were executed at Tyburn on the day given in the entry. We shall presently meet with another ballad on the same event, licensed to Richard Jones.]

Rd of m^r Day, for his lycense for pryntinge of the answer to the bull iij^d.

[i.e., to the Pope's bull, which John Felton was subsequently executed for hanging on the gate of the palace of the Bishop of London, on 25th May, 1570. It will be noticed again in various forms: the very next entry is of another answer to the same bull.]

Rd of John Sampson, for his lycense for the pryntinge of ij

ballettes, the one intituled the Replie to the pope's bull, the 1569-70.
other this strycksye age in coullers brave..... iiijd.

[Day's answer to the bull, in the preceding entry, was perhaps a serious reply in prose. The ballad, "This tricky age," &c., which Sampson (*i.e.*, Awdelay) entered, and paid nothing for it, seems to have been unconnected in subject with the "reply to the Pope's bull."]

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled Reveye to Rome, because pope malyparte ys in a fume iiijd.

[To *vie* and *revie* were terms at cards, signifying to wager, and to accept a wager. Pope Pius V., here called Pope Malipert, was in a fume at the detection of Felton, who was supposed to have been employed by him.]

Rd of Henry Kyrham, for his lycense for the pryntinge of a ballett intituled a dyscription of norton's in yorke shyre by Gybson iiijd.

[This ballad has come down to us in a broadside, with the name of William Gibson at the end of it. It was printed, without date, by Alexander Lacy (perhaps for Kyrkham) under the following title—"A description of the Nortons falcehod of York shyre, and of his fatall farewell." There were three persons of the name of Gibson versifiers about this period—William, author of the ballad in the entry; Thomas, who wrote "A breve Cronycle of the Bysshope of Rome's blessing," &c. printed by Day, n. d.; and Leonard Gibson, the author of "The Tower of Trustinesse," and "L. Gibson's Tantara," in "The Handfull of Pleasant Delights," 1584. Anthony Gibson, who translated "A Woman's Worth defended against all the Men in the World," &c., 1599, was, of course, subsequent to William, Thomas, and Leonard. He is not noticed by Ritson or other bibliographers; yet he was a person of some note, and groom in ordinary to Queen Elizabeth's chamber: to him Humphrey Lowndes dedicated "Love's Complaints. With the Legend of Orpheus and Euridice," of which he was the publisher in 1597: see p. 141.]

Rd of Henry Bynnyman, for his lycense for pryntinge of a boke intituled a dyseourse and the over moche Crueltye of a wydowe towards a yonge man, &c. iiijd.

[For "and," in this entry, we ought to read either *on* or *of*. The book is unknown.]

1569-70. Rd. of Henry Kyrham, for his lycense for pryntinge of a ballett intituled of the fygge tre and the grayne of musterseede, taken out of the xij chapter of saynt luke iiij^d.

Rd of Henry Kyrham, for his lycense for the pryntinge of a ballett intituled the xx orders of fooles iiij^d.

[We have had before (p. 71) a ballad on the twenty orders of Drabs. Both, had they been preserved, must have been highly curious.]

Rd of Ryc Jonnes, for his lycense for the pryntinge of a ballett intituled sinorex Cania and Sinatus iiij^d.

Rd of m^r Daye, for his lycense for pryntinge of the Recantation of Pasquyn iiij^d.

[Only one copy of this rare tract, against Bonner and the Papists, has been preserved: it bears date in 1570, and is called "A recantation of famous Pasquin of Rome." It refers especially to the manner in which the Roman Catholics, after the defeat of the rebels in the North, either fled the country, or "wore the liveries of lords, gentlemen, and lawyers," for the sake of concealment. The initials R. W. are at the end of it, and it contains the subsequent satirical enumeration, in the cant language of the time, of Bonner's friends and supporters in the reign of Queen Mary.

"A wilde roge and a ruffeler,
A paylyard and a proud pedler,
A tame roge and a tynker,
An Abraham man and a frater,
A Jackman and a Patrico,
A whipjack and a kitchinco,
A dell and an antemorte," &c.

These terms (long afterwards employed) had been brought into use very much by the popularity of Harman's "Caveat or Warning for Common Cursetors," 1567, and works of the same character.]

Rd of Ryc Jonnes, for his lycense for pryntinge of a ballett intituled the severall confessions of Thomas Norton and christofer Norton iiij^d.

[On p. 222, a publication of a similar kind is entered to Pickering.

The full title of this extant production is as follows—"The several confessions of Thomas Norton and Christopher Norton, two of the Northern rebels, who suffered at Tyburn, and were drawn, hanged, and quartered for treason, May 27." It was printed by William How for Richard Jones.] 1569-70.

Rd of Thomas Colwell, for his lycense for pryntinge of a ballett intituled the viij blessinges of christe taken out of the v chapter of saynte mathewes gospell ... iiijd.

Rd of John Sampson, for his lycense for the pryntinge of a shorte expostulation of madame popery to hyr chapelayne m^r Bankes iiijd.

[A clergyman of the name of Thomas Bankes in 1571 preached a sermon against "malignity, malice, and unmercifulness," but it does not seem to have been printed until 1586 — Herbert, ii., 1173. The "Mr. Bankes" of the entry might or might not be the same man.]

Rd of peter frynshe, for his lycense for the pryntinge of a ballett intituled home ys homelye be yt never so ill ... iiijd.

[The proverb now is "home is still home, be it never so homely."

Rd of peter frynshe, for his lycense for the pryntinge of a ballett intituled a songe of peters delyveraunce out of herodes handes, by Granger iiijd.

[Granger, if we are so to take it, is a new name in our poetical bibliography; but it seems not unlikely that it was miswritten by the clerk for Grange, who in 1577 published "The golden Aphroditis," &c., "penned by John Grange, gentleman."]

Rd of Wyllm pekerynge, for his lycense for pryntinge of a ballett intituled the xjth and xijth chapters of the ij^{de} boke of kynges iiijd.

Rd of Ryc. Jonnes, for his lycense for pryntinge of the moste famous history of ij spaneshe lovers iiijd.

Rd of John Alde, for his lycense for pryntinge of a ballett intituled a cavyat for occupyers [no sum.]

[For the double sense of the word "occupy," which may be here

1569-70. intended, see Collier's Shakespeare, iv., 384. "Occupiers" and *drabs* must have been nearly synonymous.]

Rd of John Arnolde, for his lycense for the pryntinge of a ballett intituled the Revenge a Woman of grece toke of hym that slewe hyr husbounde iiij^d.

Rd of James Robertes, for his lycense for pryntinge of a ballett intituled no man coulede gett a talanta by Runnyng iiij^d.

[Of course on the story of Atalanta. We have before had "The golden Apple" licensed to Pickering: see p. 184.]

Rd of James Robertes, for his lycense for the pryntinge of a ballett intituled the papestes in no wyse the truth can abyde iiij^d.

Rd of James Robertes, for his lycense for the pryntinge of a ballett intituled the death of Lucryssie iiij^d.

[Malone (following Warton, Hist. Engl. Poetry, iv., 241) gives the date of this entry of an early ballad on the "Rape of Lucrece" 1569, instead of 1570, but the error is of little import. We have already had (p. 182) an entry of a ballad called "The grevous complaint of Lucrece."]

Rd of James Robertes, for his lycense for the pryntinge of a ballett intituled of the ij kynges of egypteiiij^d.

Rd of Henry Kyrham, for his lycense for the pryntinge of a ballett intituled the prayse of the Rose and the marygoldeiiij^d.

[On p. 246, Griffith had a license for "the prayse of the marygolde." See also Preston's ballad entered on p. 222.]

Rd of Ryc Jonnes, for his lycense for the pryntinge of a ballett intituled a manyfest or a playne dyscourse of a hole packefull of popysshe knaveryiiij^d.

Rd of Ryc Jonnes, for his lycense for the pryntinge of a ballett intituled the vjth chapter of saynt mathewe that we shulde not be carefull of worldly vanytesiiij^d.

Rd of Thomas Colwell, for his lycense for the pryntinge of a ballett intituled the treasure of frynshippeiiij^d.

Rd of Thomas Colwell, for his lycense for the pryntinge of 1569-70.
 a ballett intituled ij faythfull fryndes beyng both in love with
 one Lady iiiij^d.

[There are several stories to which this general title might apply; but the entry relates to a narrative poem, of which only one copy has been preserved, under the following title—"The pityfull Historie of two loving Italians, Gaulfrido and Barnardo le wayne: which arived in the country of Grece, in the time of the noble Emperoure Vaspasian." It professes to have been "translated out of Italian into Englishe meeter by John Drou of Thavis Inne, Gentleman," and it was printed, not by Colwell, who entered it above, but by Henry Binneman, with the date of 1570. The "one Lady," with whom the "two faithful friends" are in love, is called Charina, and the description of her personal charms may be extracted as a specimen of the author's style and powers.

"His daughter fayre Charina, whome
 they loved as their lyfe,
 Who dyd surmount the virgins all
 that ever was in Greece :
 I thinke the goddes never made
 a fayre or trimmer peece.
 They could not—why? bycause the moulde
 (whiche was with them so rare)
 Them selves had lost, when first they made
 hir rosiall colour fayre,
 Hir princely corps, hir shoulders twayne,
 hir stature long and tall.
 Hir little head adorned was,
 whiche overlooketh all,
 With gorgious knackes of value greate:
 hir fingers to depaynt,
 Apelles ours, or Xeuxes good
 she woulde make for to faynt
 The better of them bothe, if that
 they were on earth alyve,
 This to be done in every poynt
 mans witte can not contrive.

1569-70.

What though he tooke in hand to make
 dame Venus in her plight,
 Yet durste he not set to his hande
 with pensill for to wright,
 Or paynte at large this sumptuous dame
 whome every one dooth vewe:
 Nay, if he shoulde, he myght perchaunce
 his hastinesse soone rewe.
 He woulde bee rapt in amours then,
 farre further with this dame,
 Than ever he with Venus was,
 if I may tell you playne."

The rival friends dance with the lady, and it is worth while to note that although Drouet asserts that he translated his story from the Italian, he introduces the names of two well-known English tunes—

"Then Robinhood was called for,
 and Malkin ere they went."

"Malkin" must have been the tune to which "Mawkin was a country Maid" was sung, a moralization of which is entered on p. 85 of our volume. On account of its rarity, its early date, and the peculiarity of its structure, the Editor printed twenty-five copies of Drouet's unique poem a few years ago.]

Rd of Alexandre lacy, for his lycense for pryntinge of a
 ballett intituled the Rewarde of Rebellion by example of
 Schimon iiij^d.

[If this ballad had been an example of the reward of treachery instead of rebellion, we should have thought that *Sinon* was intended by "Schimon."]

Rd of Thomas Colwell, for his lycense for pryntinge of a
 ballett intituled a mery mylde may wherein ys insiphpered how
 all thynges decaye iiij^d.

[For "insiphpered" we are most likely to read *deciphered*. In "The Paradise of Dainty Devices," 1576, is a poem by R. Edwards, in praise of May, but it seems unlikely that it was intended here.]

Rd of Wyllm greffeth, for his lycense for pryntinge of a 1569-70.
ballett intituled Lantern and Candle lyghte iij^d.

[This production, whatever it might be, preceded Dekker's tract with the same title by about forty years: how much the latter author was indebted to the earlier cannot be known, as no such work, printed or published by Griffith, has come down to us. The preceding entry has never attracted attention, and until now it was unknown that Dekker had adopted the title of a ballad or tract which had been popular in his childhood: Dekker calls his production "Lanthorne and Candle-light, or the Bell-mans second Nights-walke," &c., and it was at least twice printed in 1609. The reason why he calls it "the Bell mans *second* Night's walke" is, that it was, in truth, a second part of his "Belman of London, bringing to light the most notorious villanies that are now practised in the Kingdome," &c. 1608. It is very possible that Griffith's "Lantern and Candle light" was merely a Belman's Song, of which a "moralization" exists in MS. Addit., Brit. Mus., No. 15,225, beginning—

"From sluggishe sleepe and slumber,
good Christians all arise,
For Christ his sake, I pray you,
lift up your drowsie eies.
The night of shame and sorrow
is partynge cleane away;
God give you all good morrowe,
and send you happie day."

After treating the subject very religiously, we come to the following stanza in the same strain.

"Thus, with my bell and lantorne,
I bid you all farewell;
And keep in your remembrance
The sounding of my bell,
Least that with sinne and sorrowe
you doe your selves destroy.
God give you all good morrowe,
And send you happie joy."

We suspect "happie joy" to be a corruption, of which there are certainly others, that have crept into the ballad from transcription. In

- 1569-70. the copy in the Museum the ballad ends with a prayer for King James: in another copy, in private hands, it ends with a prayer for Elizabeth, which, no doubt, was its original form; but those who copied, or reprinted ballads, were in the habit of altering them, in this respect and others, to suit the particular time.]

Rd of Wyllm greffeth, for his lycense for the pryntinge of a ballett intituled the hunte ys up, &c. iiijd.

[Nothing is here said to enable us to decide whether this was "King Henry's Hunt is up," p. 129, "The new hunt is up," or, possibly, "The Hunt is up moralized," p. 130.]

Rd of Wyllm greffeth, for his lycense for the pryntinge of a ballett intituled taken nappynge as mosse tooke his meare iiijd.

[A ballad founded upon a not yet forgotten proverb: who Mosse was that thus took his mare napping has never been ascertained. The proverb is in the collection by John Heywood, published in most editions of his works.]

Rd of Ryc Watkyns, for his lycense for pryntinge of a boke intituled the popysshe kyngdom iiijd.

[This well known translation, by Barnaby Googe, from the Latin of Naogeorgus, under the title of "The popishe kingdome or reigne of Antechrist" was printed by Henry Denham for Richard Watkins with the date of 1570.]

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P R E F A C E.

This, the second volume of our Extracts from the Registers of the Stationers' Company, brings the entries down to the middle of the year 1587, about the period when it has been conjectured, on such grounds as have been afforded to his biographers, that Shakespeare arrived in London, and became a writer for the stage (Malone's Shakspeare by Boswell, ii., 157, and Collier's Shakespeare, i., cv). It cannot, therefore, contain any memoranda relating to his plays or poems: they are reserved for a farther continuation of our present labours.

After the many times these records have been examined by Steevens, (who did not scruple to put his initials against every entry that interested him) Malone, Chalmers, Douce, Ritson, and other investigators, we should hardly hope to find anything new respecting the works of our great dramatist, did we not know, from repeated experience, that the most laborious and accurate men are often guilty of extraordinary oversights. Of this fact the present volume and its predecessor have afforded a good deal of evidence, with reference to the works of earlier,

yet distinguished, contributors to our national literature. We have been able, in our first and in our present volume, to rescue several authors from entire oblivion, and to make important additions to the productions of others. We need not here enter into particulars, because we have pointed out the omissions and the errors of our precursors as we proceeded; and while we cannot hope that we have made no mistakes ourselves, we have been most anxious to render them both few and trifling.

One source of error on our part may be the difficulty of identifying books and tracts, but especially ballads, mentioned in the Registers. The clerk of the Company appears to have been a mere accountant, who was content to take the titles as he could catch them by a hasty glance at the manuscript or printed copies, or as they might be read or repeated to him; and the result was frequent blunders, or unsatisfactory and confusing abbreviations. Many of the entries are of productions now entirely lost, particularly those of an ephemeral character, and others are of pieces of the utmost rarity. We have been industrious searchers into matters of this description for many years, but we are sure that various works, not now known, really exist and will hereafter be brought to light; and that productions at this moment looked upon as unique are not so in fact, and that other copies of them, in the course of a few years, will be recovered. It must also happen that members of our Society will be aware that particular pieces are extant, which are not within the range of

our information; and we shall be much obliged to any body who will in this way make good our imperfections. The notes which introduce the present volume, and in fact belong to the last, are proofs that we are ready to supply our previous deficiencies by knowledge kindly communicated by others, or accidentally acquired by ourselves. Our object is to render our book as complete and accurate as, under the circumstances, is possible.

In this volume, as in its predecessor, whenever we have been indebted to previous writers, we have fairly admitted the obligation; but we have endeavoured to render our illustrations of the entries, in point of knowledge, as original as we could; and we trust that we may take credit for some new, curious, and valuable intelligence, regarding works and their writers, not before possessed by bibliographers.

It will be observed that we have continued our additions to our early popular poetry by the insertion of ballads from manuscript sources, once, no doubt, in print, and transcribed from lost broadsides into the small volume of which we formerly made mention (i., vii.). We there spoke of it, in too general terms, as "in a handwriting of the time of James I.:" although such is the case with respect to the greater part of it, some portions are of a more remote, and others of a later date. In fact, two, if not three, handwritings are to found in it, the earliest beginning before the year 1600, and the latest continuing until after the Restoration.

The volume comprises quotations from the plays

of, as well as entire poems by, Shakespeare, with extracts from the works of his contemporaries, in some instances with their names or initials appended. It was to this source that the Editor was indebted for the important emendation of the text of a well known production in "The Passionate Pilgrim," (Shakespeare, viii., 574) and for the additional stanza to Ben Jonson's celebrated ballad. (*Ibid.*, ii., 389.)

These, and many more, are in the same peculiar handwriting; but no fewer than between eighty and ninety ballads are copied into various parts of the manuscript by a different, but still by an early scribe, which, we presume, were derived from broadsides, at that period becoming scarce, and most of them since entirely lost: a few are, however, still in existence, and serve, in some degree, to establish the origin of the rest. About twenty of them are inserted in our first volume, and as many more will be found in that now in the hands of the reader. Still, there remain between forty and fifty which we have not quoted; and in order that the subjects of the whole collection may be seen at once, we give the titles seriatim, as they stand in our manuscript.

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|---|-----------------------------|
| 1. Ballad of his Mistresse. | 9. Praise of Milkemaydes. |
| 2. Wise Man's Warning. | 10. All in a Garden Greene. |
| 3. The Pinnace rigg'd with silken
Saile. | 11. Dames of London. |
| 4. To his Lady. | 12. Ladie Jane's Lament. |
| 5. Give Place, you Ladies. | 13. Cuckoe's Song. |
| 6. Kit hath lost her Key. | 14. Kinge's Hunt is up. |
| 7. Youth and Age. | 15. Batchelour. |
| 8. Women best when at rest. | 16. Agaynst Idelnes. |
| | 17. Beauties Forte. |

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|---|--|
| 18. Maryed Man's Lament. | 51. What is my Servaunt like. |
| 19. Newe Hunt is up. | 52. Defence of a bald Head. |
| 20. Maides and Widowes. | 53. Praise of good Ale. |
| 21. Truth hath a quiet Breast. | 54. O, yes! list to the Cryer. |
| 22. Lover scoffed. | 55. Vertuous Wife. |
| 23. Damned Soule in Hell. | 56. Dialogue between Venus and
Diana. |
| 24. Christian's A. B. C. | 57. When Knaves will be honest Men. |
| 25. Citie and Countrey Maidens. | 58. Of his Lady. |
| 26. Awake and Arise. | 59. Toy of Elderton. |
| 27. Clowne turnde Gentleman. | 60. Olde Man's Song. |
| 28. Home is still Home. | 61. Choice of Friends. |
| 29. When raging Love. | 62. Jest of Scoggin. |
| 30. Praise of May. | 63. Corsbie's Confession. |
| 31. Against Covetousnes. | 64. Fatall Fall at Paris Garden. |
| 32. Citty-Maide and Countrey-
Maide. | 65. Death of Devoreux. |
| 33. Daintie, come thou to me. | 66. Life and Death of Lo. Graye. |
| 34. Burning of Powles. | 67. Jest of Peele and Singer. |
| 35. Try ere thou trust. | 68. Two Spanish Lovers. |
| 36. Wine, women, and Dyce. | 69. Madge Howlet's Song. |
| 37. Praise of the Gilliflower. | 70. Disobedient Prophet. |
| 38. Maide, will you marrie. | 71. God's Judgement on a Sorcerer. |
| 39. Tinker and the Countreyman. | 72. Praise of a Whore. |
| 40. Wickednesse of cruel Women. | 73. Life and Death. |
| 41. Love me little, love me long. | 74. Song of a Lover. |
| 42. My prettie little One. | 75. Against the newe Playhouses. |
| 43. To his Ladie. | 76. Great Earthquake. |
| 44. Women's Tongues. | 77. Spurina and the Roman Ladies. |
| 45. What is my Ladie like. | 78. Cobler of Colchester. |
| 46. Caveat for Beauty. | 79. Lover, his Lullabie. |
| 47. Tinker's Truths. | 80. Churchyard's Farewell. |
| 48. Send me thy Sonne. | 81. The English Rose. |
| 49. Tarlton's Toye. | 82. Husband and Wife. |
| 50. Love Song. | 83. Murther of John Bruin. |

It will be evident, from the above list, and from the specimens we have extracted at length, that the

volume is a highly important one, in relation to the history and progress of our vernacular literature: it consists of some five or six hundred pages, small 8vo., and the writing, especially of the older portion, is in particular places so minute, that it can scarcely be read without the aid of a magnifying-glass. There is no trace of the compiler, or compilers, in the body of the manuscript, but on one of the fly-leaves are the letters E. D., (by remote possibility, Sir Edward Dyer) and on another T. L., (*forsan* Thomas Lodge) while "Joseph Hall" (the name of a third distinguished poet) is written longitudinally, but in rather a later hand, upon the first: we can hardly hope that the manuscript ever belonged to any of these persons, but the coincidences deserve notice. Mixed up with the poetical excerpts are several productions in prose, of a religious and moral character, while medical recipes, and observations of a more general kind, are not unfrequently interspersed.

A few other ballads, for which we have yet met with no printed originals, have been inserted from a manuscript formerly lent to the Editor by a celebrated collector, and subsequently sold with his library. This volume was of a comparatively modern date, not earlier than perhaps the reign of Anne, but it was made up of transcripts of older productions, as well as of prologues, epilogues, political satires, and epigrams, arising out of circumstances that occurred while Charles II., James II., and William III., were on the throne.

It will be recollected that our first volume con-

tained extracts from the Registers of the Stationers' Company from the year 1557 to the middle of 1570; and our second volume commences in July, 1570, and ends in July, 1587. The Records are, however, unfortunately, not complete for the whole of the seventeen years included in the later period: there is a lamentable *hiatus* in the Registers between July, 1571, and July, 1576; so that we possess no knowledge of any publications between those dates, excepting such as may be obtained from the works themselves. The Register for five years has been, we fear, irretrievably lost: a recent search has failed to discover it, and it was never seen by Herbert, nor by any of our precursors in this field of information.

We are told that there is, in fact, no trace of its existence since the great fire of 1666; and it is more than probable that it was not rescued from the flames when the other volumes were saved. Instead of repining at the loss of one volume, let us rejoice at the preservation of three; and again we return our best thanks to the Master, Wardens, and Court of Assistants, for the continued and unrestricted use they have so liberally allowed us to make of them. Mr. Joseph Greenhill and the venerable Treasurer afforded us, as before, the most friendly facilities, while we were tediously making our transcripts.

NOTES AND CORRECTIONS

TO

THE FIRST VOLUME.

Page 1, line 9. For "108" read 97.

Page 26, line 29. Mr. Halliwell plausibly suggests that for "Lucas Vrialis," in this entry, we ought to read *Lucretia and Euryalus*. See p. 216, where "Euryalus and Lucretia" is licensed to Norton.

Page 29, line 14. A copy of a tract, printed by Wynkyn de Worde, and called "Here begynneth a litell geste how the plowman lerned his Pater noster," is in the public library at Cambridge.

Page 72, line 11. From Herbert, ii., 785, it appears that such a ballad is extant, but wholly different from that here printed: it must have been made on the same occasion, and in part follows the words of the entry.

Page 75, line 6. For "from the original plates which had been recovered by Vertue," read *from the plates which had been re-engraved by Vertue*.

Page 82, line 24. Lord Braybrooke has most obligingly enabled us to correct this statement. His lordship says, "Margaret Duchess of Norfolk was the daughter and sole heiress of Lord Chancellor Audley, and second wife of Thomas, fourth Duke of Norfolk, who, surviving a third wife, was beheaded in 1572. Margaret Audley died in 1563, and was buried at Framlingham, and Audley End was inherited by her eldest son, Lord Thomas Howard, afterwards Earl of Suffolk. The fourth Duke succeeded his grandfather, and was son to the Earl of Surrey." Mr. W. D. Cooper has also set us right upon this point, and adds that Margaret Audley's

youngest son, "belted Will Howard," was born on 19th December, 1563; and the probability is, as Mr. Cooper observes, that she died very soon after his birth.

Page 87, line 31. We ought to have mentioned that in his note on p. 125 of the Shakespeare Society's publication, (of 1848) Mr. Halliwell properly assigns the ballad of "Fair words make fools fain" to Edwards; a circumstance to which we did not advert when we penned our note.

Page 113, line 6. "All in a garden green" is called "a fiddler's tune" in "Westward for Smelts," 1620; no doubt from the commonness of it, as an air played by itinerant musicians.

Page 115, line 17. Hearne had a copy of this play, and entered it thus in his catalogue: "The Tragedie of Gorboduc, by Thomas Norton and Tho. Sackvyle. Lond. 1565. 8vo. very scarce;" but he valued it only at two shillings and sixpence, although it would now sell for at least twenty pounds. See "Bibliotheca Hearneiana," privately printed by Beriah Botfield, Esq., 4to., 1848.

Page 135, line 15. This conjecture is supported by the existence of a small black-letter fragment of the drama, readily communicated to us by Mr. Halliwell, as follows:—

"*Ophiletis*. It was tyme to have in redynes all thynges,

For yonder cometh Basileus, my Lord and Kynge.

Rygor. As far as we can let us stande abyde:

Tyll he sendeth for you, let us yonder abyde.

Bas. I thanke you, Proniticus, for your dylygence,
Doubt you not but your paynes we wyll recompence.
I am pleased with the accomptes that you have taken;
None of your bookes nor bylles shal be forsaken.
The moste part of my debtters have honestly payed,
And they that were not redy I have gently dayed.

Pron. If it please your grace, we have not finisht your mind.
Thear is one of your greatest debtters yet behind:
We have perused the parcelles in your bookes set,
And we find hym ten thousand talents in your debt,
So we assigned hym before your grace to come,
And to make a rekenyng for the whole sume.

Bas. I wene it be that unthryfty fellow, *Ophiletis*.

Pron. Yea, truly, if it like your grace, the same it is.

I comāunded hym to be redy here in place,
That we myght brynge hym before your grace.

Bas. Wyth alltie I wolde have hym sought,
And before myne owne presence to be brought.

Pron. I perceyve that he is even here at hand.
I see that in a redynes yonder he doth stand :"

Page 152, line 1. Before "at large" insert *somewhat*.

Page 178, line 2. For "207" read 181.

Page 179, line 31. See this story regarding Woolner told, in the words of Sir J. Harington, in T. Forde's "Theatre of Wits, Ancient and Modern," 8vo., 1660, p. 64.

Page 193, line 17. Sir Henry Ellis has been good enough to refer us to the following passage in "the Lyffe of Sir Peter Carewe by John Vowell, alias Hoker, of Exeter," in *Archæologia*, vol. xxviii.

"From this tyme he continewed for the mooste parte in the Courte, spendinge his tyme in all courtely exercises, to his greate prayse and commendacion, and especially to the good lykinge of the Kynge, whoe had a greate pleasure in hyme, as well for his sondrye noble qualyties as also for his singinge. For the King hime self beinge miche delighted to synge, and Sir Peter Carewe haveinge a pleasaunte voyce, the Kynge woulde very often use hyme to synge with hime certeyne Songes they called fremen songs, as namely, 'By the bancke as I lay,' and 'As I walked the wode so wyld,' " &c.

Page 195, line 22. The following extract from Wilson's "Rhetorick," 4to., 1553, fo. 101, may be accepted as an illustration of the early application of the term "desperate Dick:" "Though men kepe their goodes never so close, and locke them up never so fast, yet often times, either by some mischaunce of fyre, or other thinge, they are lost, or els desperate Dikes borowe nowe and then, againste the owners wille, all that ever he hathe."

Page 195, line 27. The late Mr. Heber had a broadside called "The well-spoken Nobody." See the Catalogue of his library, when sold by auction.

Page 216, line 32. For "survived," read *fallen in our way*.

Page 217, line 7. For "91," read 83.

Page 220, line 22. For this note substitute the following: In December, 1848, were sold four leaves, in 8vo., of a drama called, in the run-

ning title, "The Tragedy of Hemidos and Thelay:" it formed sheet L, so that there must have been ten preceding sheets. It was in rhyme, and apparently from the types of Bynneman. The late Mr. T. Rodd bought the fragment on commission.

Page 227, line 5. This is a mistake: see the entry of "the pityfull Historie of two loving Italians," in vol. ii., p. 12; so that the entry of "a ballett intituled ij. faythful fryndes beynge both in love with one Lady" must apply to some production, which, we believe, is not now known.

EXTRACTS FROM THE REGISTERS

OF

THE STATIONERS' COMPANY.

FOR ENTERYNGE OF COPIES.

[The following entries apply to the year between 22nd July, 1570, 1570-1. and 22nd July, 1571.]

Rd of Alexandre Lacye, for his lycense for pryntinge of a ballett intituled whan that we have donne all that we can, &c. iiiij^d.

Rd of Ryc. Jonnes, for his lycense for pryntinge of an epytaphe of my lady mares iiiij^d.

[Supposing this entry to relate to the death of the Lady Mayoress, we are not aware of any authority, (beyond what may be furnished by the city archives) showing who was the Lord Mayor of London during the year from 29th October, (when the mayoralty, at that date, began) 1570, to the 29th October, 1571. "Lady mares" may mean Lady Mary's.]

Rd of Ryc. Jonnes, for his lycense for pryntinge of a ballett intituled the trust of tru subiectes..... iiiij^d.

Rd of John Arnolde, for his lycense for pryntinge of a ballett intituled taken out of the xiiij chapter of saynt Luke, &c. iiiij^d.

- 1570-1. Rd of Lacy, for his lycense for pryntinge of a ballett intituled the brayneles blessynge of the bull, &c. iiij^d.

[No doubt the Bull of Pius V., which Felton had placed on the gate of the palace of the Bishop of London. See vol. i. of our Extracts, p. 222. We shall presently meet with other references to this exploit, which cost the achiever his life.]

- Rd of Ryc. Jonnes, for his lycense for the pryntinge of a ballett intituled the Pedler iiij^d.

[Perhaps a reprint of the ballad called the "Pedler and his Pack," licensed to Pickering in 1568-9. See Extracts, vol. i., p. 191.]

- Rd of W. Greffeth, for his lycense for the pryntinge of a ballett intituled Rebelles Rumers iiij^d.

- Rd of W. Greffeth, for his lycense for the pryntinge of a ballett intituled the prodygall chylde iiij^d.

[Thomas Colwell printed, or, at all events, had a license to print "the repentance shewed by the Prodigal Child," in 1562-3; and in 1565-6, Giles Godett, or Godeth, published an engraving on the subject (Extracts, vol. i., pp. 69, 122). This ballad, entered by William Griffith, might either be a new production on the same subject, or a reprint of that from Colwell's press.]

- Rd of Henry Bynnyman, for his lycense for pryntinge of a boke intituled the dyscourse of sypres and Candy, &c. iiij^d.

[A "discourse of Cyprus and Candia," from Bynneman's press, we believe, not now known.]

- Rd of Henry Kyrham, for his lycense for pryntinge of a ballett agaynst greate hose iiij^d.

[This ballad was directed against what was probably the commencement of the fashion of wearing huge breeches, stuffed with wool, flax, or horsehair, which no ridicule served to put down, and which prevailed until after James I. came to the throne.]

- Rd of Henry Kyrham, for his lycense for pryntinge of a ballett, a myrror of maydes, &c. iiij^d.

Rd of W. Pekerynge, for his lycense for pryntinge of a ballett of the prayse of vertuous dames, &c. iij^d.

[On p. 207 of vol. i. of our Extracts, Colwell entered a ballad "to the praise of many virtuous women," which may be the same as the above. See also pp. 51, 181. N. Breton's "Praise of Vertuous Ladies," which in title so nearly corresponds, could hardly have come out as early as this entry.]

Rd of W. Pekerynge, for his lycense for pryntinge of a ballett, Dyves and lazerus iij^d.

[Founded, of course, on St. Luke, ch. xvi. It is very possible that the old drama of "Dives and Lazarus," mentioned in the MS. play of "Sir Thomas More," may be intended by the above entry (Shakespeare Society's edit. by Dyce, p. 56). The "Dialogue of Dives" is spoken of as a sort of dramatic representation in R. Greene's "Groatsworth of Wit," 1592, and it was doubtless considerably older. Ralph Radcliff is said to have composed a drama on the parable.]

Rd of W. Pekerynge, for his lycense for pryntinge of a ballett of Adams fearefull fall iij^d.

Rd of Henry Denham, for his lycense for the pryntinge of a ballett, Eche wyght that ys to englonde tru, &c. iij^d.

Rd of W. Greffeth, for his lycense for pryntinge of a ballett how men shulde put thayre hole trust in Jhesus, &c.... iij^d.

Rd of Godlyf, for his lycense for pryntinge of a ballett of Felton..... iij^d.

[See Extracts, i., 222, 223, &c. John Felton was arraigned, according to Stow, on the 4th, and executed on the 8th August, (*Annales*, 1130) "on a gallowes new set up that morning before the Bishop's palace gate," upon which gate Felton had hung the Pope's bull. In Lambeth Library is preserved a poetical tract on this event by "T. Knell, Junr," who was perhaps no other than the celebrated comic actor, contemporary with Tarlton and others: it is not entered on the Stationers' Registers, and may never have been published, although printed. The title, apparently prose, is in rhyme, and runs as follows:—"A piththy Note to Papists all and some that joy in Felton's

- 1570-1. Martirdome. Desiring them to read this, and to judge, and not in spite at simple truth to grudge," &c. It was "Imprinted at London, at the long shop adjoining unto Saint Mildred's Church, in the Pultrie, the xxiii of August, by John Alde," just fifteen days after the execution of Felton. It would be highly curious if we could identify this tract with Knell, since it would show that, like Tarlton, his fellow player, he availed himself of his popularity, in order to pen saleable verses on temporary events. His name, as we have given it above, is at the end of the tract, which opens with these lines—

“Long lenitie abusde, at length
 dooth lend deserved hire,
 When mercy over moov'd with vice
 gins kindle Justice ire:
 As now may wel discerned be,
 unto the smart of such
 As heaped up unfruteful hope,
 and pitie proovd to much.
 But so it is, when follyes flud
 makes wisdom lowe at eb,
 And where for harty love such doo
 winde up foule Treason's web.”

The author bears testimony to the firmness of Felton on his trial, as well as afterwards, and Knell's play upon the words martyr and mortar in the following lines is highly edifying :—

“Oh, traiterous hart, oh, martyr vile!
 Such martyrs now a dayes
 Would fain be made to mortar thin,
 to stop the hollow wayes.
 He never once relented this,
 not once before his death,
 But as malicious Traitor he
 on gallows gave his breath.
 Wher as he said in midst Guilde Hall,
 before the judgement seat,
 That they might wel his body take,
 but more they could not get.”

The tract ends with a prayer for the queen:—

1570-1.

“ And God save Queen Elizabeth
from Papistes will and power,
That sharpned swoord by Gospelles force
may all her foes devoure.

Amen, qd T. KNEL, Jun.”

There was, as it seems, another and an older writer of the same name, who might be the father of this author. Our notion is, that the above tract never was published, but was sent, like some others, in a printed form, to Lambeth, for the approbation of the Archbishop, and, being disapproved, was detained there, and placed in the library.]

Rd of Ryc. Jonnes, for his lycense for the pryntinge of
thende and confysson of John Fylton iiij^d.

[This quarto tract is extant. See Herbert, ii., 931 and 1039.]

Rd of Henry Bynnyman, for his lycense for pryntinge of the
death of John Fylton..... iiij^d.

Rd of Alexandre lacy, for his lycense for pryntinge of a bal-
lett intituled virsyngye, &c. iiij^d.

[We spell the word “virsyngye” exactly as it stands in the Register; but what it means we cannot pretend to explain—possibly *versing*; and if so, it may have some reference to the general title in the next entry, which was struck out by the clerk, possibly because it was a repetition.]

Rd of Thomas Hackett, for his lycense for pryntinge of a
boke intituled serten virses, &c. [no sum.]

Rd of Thomas Hackett, for his lycense for pryntinge of a
boke intituled the fawltes facoultes, by boreman iiij^d.

[In this memorandum, “boreman” is, no doubt, to be taken as the name of the author of whatever may have been meant by “fawltes facoultes.” We can hardly doubt that the clerk misread the title. Ritson (Bibl. Poet, 137) mentions Nicholas Bourman as the author of two productions in verse, known only by the entries in the Registers, which will be noticed hereafter under their proper dates.]

1570-1. . Rd of Henry Kyrham, for his lycense for pryntinge of a ballett intituled a letter to Rome to declare to the pope iiij^d.

[This ballad has survived, and bears the following rhyming title:—

“ A letter to Rome, to declare to the Pope
John Felton, his freend, is hang'd in a rope :
And farther, a right his grace to enforme,
He dyed a Papist, and seemd not to turne.”

It is subscribed “Finis. Steven Peele,” the ballad-making bookseller, who was most likely father to the much more celebrated George Peele, the poet. The imprint is, “Imprinted by Alexander Lacie for Henrie Kirkham, dwellyng at the signe of the blacke Boy: at the middle North dore of Paules church.” Stow says that Felton “was bowelled and quartered,” and Peele adds the information that his quarters were separately exposed on the gates of London:—

“ His quarters stand not all together,
But ye mai hap to bring them thether
In place where you wold have them be;
Then might you doe as pleaseth ye.
For why? they hang
Unshryved each one upon a stang :
Thus standes the case,
On London gates they have a place.”

The only known copy of this historical ballad was in the collection of the late Mr. Heber: it then, we believe, became the property of Mr. Miller, and therefore now belongs to the Advocates' library, Edinburgh.]

Rd of W. Greffeth, for his lycense for pryntinge of a ballett intituled Mayde will you mary moralysed iiij^d.

[The original ballad, to a moralization of which this entry refers, has been preserved in a MS. belonging to the Editor, but we are not aware that it exists any where in print. It runs as follows:—

MAIDE WILL YOU MARRIE?

“ *He.* Maide will you marie? *She.* I pray, sir, tarie,
I am not disposed to wed;
For he that shall have [me] shall never deprave me,
He shall have my maidenhead.

He. Why then, you will not wed me?

1570-1.

She. No, sir, I have sped me :

You must go seeke some other wight

That better may your love requite,

For I am sped, I tell you true.

He. Beleeve me, I greeve me

I may not wed you,

To wed you and bed you,

As faine I would do.

She. If I could, be sure, I would

Consent to your desire :

I should not doubt to bring about

Each thing that you require ;

But promise now is made,

Which may not be gainsaide.

He. It is no more but honesty

To keepe your promise faithfully.

She. And soe I meane till death to doe :

Consider, and gather

That this is true.

He. Chuse it, and use it,

The honestest you.

Where you say you must obey

The promise you have made.

She. Soe surely I will never flye

From that I once have saide.

He. Therefore to him I leave you,

Which gladlie will receive you.

She. You must go choose some other make

That will love [thee] nor forsake.

He. I doe meane to live in rest.

[*She.*] Go seeke you, and speake you

An other ncest,

And chuse her, and use her

As you like best."

- 1570-1. Moralizations were generally conversions of light or immoral songs to pious purposes; but the ballad above quoted, which is clearly the original, seems unexceptionable.]

Rd of W. greffeth, for his lycense for the pryntinge of a ballett betwene Pers iiij^d.

[Evidently a most incomplete title: it was possibly a dialogue between Pierce Ploughman and a Courtier, or some similar interlocutor. See Extracts, i., 138, for the entry of a ballad entitled "The Courtier and the Carter."]

Rd of W. greffeth, for his lycense for pryntinge of very godly psalmes and prayers..... iiij^d.

Rd of John alde, for his lycense for the pryntinge of a ballett, the kytchen boyes Songe iiij^d.

[The kitchen-boy was most likely the boy employed to turn the broach, or spit.]

Rd of alde, for his lycense for pryntinge of a ballett tyme tryeth all thyng iiij^d.

Rd of Henry Kyrham, for his lycense for pryntinge of a ballett, the pope in greate fury doth iiij^d.

[Only the first words of the ballad, relating perhaps to the anger of the Pope on learning that Felton had been hanged.]

Rd of Ryc. Jonnes, for his lycense for the pryntinge of monsterus Sreyne iiij^d.

[It may be more than doubted whether the clerk himself understood what he was writing, or cared whether it was sense or nonsense.]

Rd of John alde, for his lycense for pryntinge of a ballett which doth playnly declare iiij^d.

Rd of John awdelay, for his lycense for pryntinge of a ballett, an answere to a papest byll in Northampton iiij^d.

[Ritson (Bibl. Poet., 263) assigns this extant broadside to Thomas Knell, of whom we have spoken on p. 3, but we certainly have seen a

copy of it without any name attached to it, and under this title, which 1570-1. does not agree with the one given by Ritson: "An Answer to a Papisticall Byll cast in the streetes of Northampton, and brought before the Judges at the last Sysse, 1570," in which year it was printed by John Awdeley. We may also mention that T. Knell is subscribed to a broadside, "Imprinted at London by Rycharde Kele," n.d., thus headed:—

"An A.B.C. to the christen congregation,
Or a pathe way to the heavenly habitation."

This, we take it, was by T. Knell, Senior, who may have been the father of T. Knell, Junior. R. Kele's last dated work is 1552.]

Rd of W. Edmondes, for his lycense for pryntinge of a ballett, a warnynge or punysshement that Englonde shuld repente iiij^d.

Rd of Ryc. Jonnes, for his lycense for pryntinge of a Fayr-ynge for mayde and wyfe iiij^d.

Rd of James Robertes, for his lycense for the pryntinge of a ballett of lady Vertu iiij^d.

Rd of Henry Bynnyman, for his lycense for pryntinge of a ballett, the Wellcome home of Doctor Story iiij^d.

[This is the first entered of several ballads on Dr. Story, who was executed at Tyburn on 1st June, 1571, for high treason: this must have been published at the time he was first arrested, after he had come from abroad. Camden (Annals of Eliz., by Kennett, ii., 436) says, "As soon as the Parliament broke up, in the beginning of June, a consultation was held about John Story, Doctor of Law, one of the Duke of Alva's searchers, &c., wherein it was debated, whether he, being an Englishman born, who in Brabant had consulted with a foreign prince about invading his own country, and had informed him how it might be invaded, were or were not guilty of high treason. The ablest lawyers said he was. Whereupon, being arraigned and charged with high treason, &c., he refused to submit himself to trial, and to the laws of England, affirming that the Judges had no power over him, since he was not a sworn subject to the Queen of England, but to the King of Spain. However, he was condemned according to the ordinary form of *Nihil dicit* (because no man

1570-1. can relinquish his country where he was born, nor abjure his native soil, or his prince at his pleasure), and suffered the death of a traitor." Stow (*Annales*, 1132) merely mentions Story's execution, adding, that it took place at Tyburn, and that he was "there hanged, bowelled, and quartered, his head set on London Bridge, and his quarters on the gates of the City." The case seems to have attracted much attention from the lawyers of the time; but, supposing the facts proved, there would be now little doubt as to the law.]

Rd of John Alde, for his lycense for pryntinge of a ballett, the death and end of T. Holte iiij^d.

[We are not aware of any authority which states for what crime Holte was executed.]

Rd of Henry Kyrham, for his lycense for pryntinge of a ballett expressynge the fame iiij^d.

[This entry very imperfectly indicates the title of Stephen Peele's ballad, headed—

"A proper new Balade, expressing the fames
Concerning a warning to all London Dames,"

which was "Imprinted at St. Katherin's by Alexander Lacie, for Henrye Kirkham," without date. The following stanza, serving to show, perhaps, that the plague was prevailing when it was written, may be taken as a specimen :—

"Wherfore I say, fayre dames so gay,
That Death is busyest now
To catch you hence, where no defence
May make him once to bow.
Experience well doth try,
You see it with your eye,
How quickly some are taken hence,
Nor youthfull years may make defence :
And strange diseases many are seene,
Encreasing and preasyng to vexe us each day;
But sure the lyke hath ever beene
May hove you and move you to God to pray."

It is contained in the volume of "Old Ballads from Early Printed Copies," 1570-1. 8vo., 1840, p. 53.]

Rd of Henry Kyrham, for his lycense for pryntinge of a ballett of Sodom and Gomore iiij^d.

[On p. 189 of Extracts, &c., vol. i., occurs an entry to Alexander Lacy of a ballad on "the terrible destruction of Sodom and Gomorrha," of which the above was in all probability a reprint, as Lacy sometimes printed for Kirkham.]

Rd of Thomas Colwell, for his lycense for pryntinge of Elderton's ell fortune iiij^d.

[We find no trace elsewhere of any work called "Elderton's ill fortune." It is mentioned by Ritson (Bibl. Poet., 197) solely on the authority of the preceding entry, of which, however, Herbert takes no notice: he mentions (ii., 932) "a ballad against marriage by Will. Elderton."]

Rd of L. Haryson and george bysshope, for thayre lycense for pryntinge of a boke, a vewe of mans estatew viij^d.

[The clerk seems to have confounded the word "state," or "estate," with statue, or *statew*, as he spelt it. The work here entered, which contains at the end some "godly advice" touching marriage, did not come out until 1576—at least, that is the date of the earliest known edition.]

Rd of John alde, for his lycense for pryntinge of the Be-walynge of tru subjectes iiij^d.

Rd of Henry Denham, for his lycense for pryntinge of a boke, a brefe and pleasaunte Treates Called naturall and artificiall conclusions, which was Cowplande iiij^d.

[This work seems to have been licensed to William Copland in 1566, under the title of "A natural Conclusion."—Herbert, i. 359. He assigned it to Denham.]

Rd of awgustine Lawton, for his lycense for pryntinge of the Emage of Idlenes, which was Leonerd Maylard viij^d.

[The book "which was Leonard Maylard's" was "The Enemy of Idleness," by W. Fulwood, and not "The Image of Idleness," which was

1570-1. printed by William Seres. See Extracts, vol. i., p. 157 and 158. Maylard, as we there see, gave it to Lawton.]

Rd of John Alde, for his lycense for the pryntinge of a very Lamentable and wofull dyscourse of flouds, &c. iiij^d.

[This ballad has been preserved, and has, at the conclusion of it, "Finis, Qd Richard Tarlton," being, probably, his authorship. It was printed by Alde, with the following colophon—"Imprinted at London, at the long shop adjoyning unto Saint Mildreds Church in the Pultrye by John Alde. 1570." The title is as follows—"A very lamentable and wofull Discours of the fierce Fluds, whiche lately flowed in Bedford shire, in Lincoln shire, and in many other places, with the great losses of Sheep and other Cattel, the 5 of October, 1570." We shall hereafter see that Alde had a license in 1579 to print "Tarlton's Device upon the unlooked for great Snow;" and perhaps Tarlton was a ballad-writer before he took to the stage and achieved such an extraordinary reputation: we do not hear of him as an actor until 1583: see the Introd. by Mr. Halliwell to the Shakespeare Society's reprint of "Tarlton's Jests" and "News out of Purgatory," p. x. There is very little merit in the production above entered, in which the author endeavoured to avail himself of a topic of striking but temporary interest, and it may be seen at length in "Old Ballads from Early Printed Copies," 8vo., 1840, p. 78. His "Jig of of a Horse-load of Fools," printed by Mr. Halliwell from a MS. belonging to the present Editor, is much superior.]

Rd of Thomas Vautruller, for his lycense for pryntinge of a boke of musyke..... ij^s.

[Perhaps P. Delamotte's "Brief Introduction to Musicke," which, however, did not come out until 1574. In the next year, Vautrollier published *Discantus Cantiones*, by Tallis and Bird.]

Rd of Henry Bynnyman, for his lycense for pryntinge of a boke, the petifull History of ij. lovyng Italyons..... iiij^d.

[We were probably in error (Extracts, i., 227) in supposing that, when Thomas Colwell entered "a ballad of two faithful Friends being in love with the same Lady," it was Drout's poem, "The pityfull Historie of two loving Italians," &c., 1570, because here we see it entered to Bynneman, the printer of it, under its true title, as far as the clerk of the Stationers'

Company thought fit to give it. What we have there said, and the 1570-1. quotation we have given, will therefore apply to the preceding memorandum, and for what work Colwell obtained an earlier license must remain matter of conjecture: it may have been lost, as, indeed, "The pityfull Historie of two loving Italians" would have been, but for the single copy from which the present Editor made a reprint. It may be worth while to notice here the matter preliminary to the main poem. Verses by the following authors immediately succeed the title-page—"To the Gentle Reader, W. W.," "R. W. to the Reader," "F. F. to the Reader," and "T. Smith to the Reader." This last was perhaps the Thomas Smith who wrote several original ballads and pieces of that class, preserved in the library of the Society of Antiquaries, and who thus claims for himself, in the lines introducing Drout's poem, certain translations, of which we hear on no other authority:—

"If that Translation his be not
accompted good to be,
Mine must be called in agayne,
as farre as I can see."

He applauds Drout in this strain—

"But this (our Drout) he hath his done
In every poynt so well,
That for the changing of this speech
he onely beares the bell.
The Italians they themselves do love,
and dayly prayse our Drout,
Who hath so aptly turnde to verse
Verbatim thorowe out.
If that of men to us unknowne
he can get such a prayse,
Then ought not we, his countrymen,
A greater fame to rayse?"

Of the body of the poem we gave a specimen in our former volume, p. 227; and it must be owned that it does not by any means bear out the encomium of Smith and the other friends of the author. We may here subjoin the imprint, which we have not elsewhere given—"Imprinted at London by Henry Binneman, dwelling in Knightrider streete, at the signe of the Mermayde."]

- 1570-1. Rd of Henry Denham, for his lycense for pryntinge of a boke, Rayre wonders and feyrefull syghtes in earth as in heaven..... iiijd.

[By this entry was perhaps intended a work printed by Denham, without date, under the title of "A contemplation of Mysteries: con-
taining the rare effectes and significations of certayne comets," &c.]

- Rd of Ryc. Jonnes, for his lycense for the pryntinge of mor-
rall phelosiphe, by my lorde of London iiijd.

["By my Lord of London" means merely, as in many other instances, that the work was licensed by authority of the Bishop of London. Perhaps Richard Jones assigned this work to Thomas Denham; for in 1570 the latter printed "The Morall Philosophie of Doni," &c., translated by Thomas, afterwards Sir Thomas, North, the first translator of Plu-
tarch. See Bridgewater Catalogue, p. 222.]

- Rd of John Alde and Wyllm Pekerynge, for thayre lycense
for pryntinge of dyscourse of floudes and waters iiijd.

[On the same floods commemorated by Tarlton, in his ballad, men-
tioned on p. 12. Aldes "Declaration of such tempestous and cou-
ragious Fluddes as hath been in divers places of England, 1570," came
out with the date of 1571.]

- Rd of W. Pekerynge, for his lycense for pryntinge of a bal-
lett, the markett or fayre of all Usurers iiijd.

- Rd of John alde, for his lycense for pryntinge of a new
yeres gyfte iiijd.

[The nature and subject of this "new year's gift" are not specified :
such productions were either in prose or verse, generally the latter.]

- Rd of Ryc. Jonnes, for his lycense for the pryntinge of a
playne pathway to perfect Reste iiijd.

- Rd of Thomas est and Henry medleton, for thayre lycense
for pryntinge of newes out of Ferrara, by my lorde of Lon-
don iiijd.

Rd of Ryc. Jonnes, for his lycense for pryntinge of a ballett 1570-1.
of the comly behavvour for Ladyes and gentlewomen... iiij^d.

[There was certainly not one of our early printing-stationers to whom so many licenses of lost works were granted as to Richard Jones, and this seems to be one of them. Many of them were small, and easily destroyed, and they were frequently of a class of literature which did not challenge preservation. Those who look over the long list furnished by Herbert, ii., 1052-1055, will see what we mean in a moment, though he does not profess to insert a single ballad, and gives the titles of some other productions as they stand in the Registers, as if they had altogether disappeared, when elsewhere he has quoted the full titles from copies he found extant. A few pages forward (p. 18) we have inserted the entry of "a book entitled how a young gentleman may behave himself in all companies," which reads as if it were a sort of second part to the above.]

Rd of John Awdelay, for his lycense for pryntinge of an
Epytaphe of Doctour Haddon iiij^d.

[i.e. Doctor Walter Haddon, a most distinguished Latin scholar and versifier, one of the Masters of Requests, and Judge of the Prerogative Court. Chalmers (Biogr. Dict., xvii., p. 12) tells us that he died 21st January, 1571-2; but the above entry is important, since it detects and corrects the error; for Haddon must have died 21 January, 1570-1, or this Epitaph upon him could not have been entered by Audelay in the year between 22 July, 1570, and 22 July, 1571. It is not known to be extant. Haddon's Poemata, containing various Latin epitaphs, &c., were collected and printed in 1576.]

Rd of John awdelay, for his lycense for pryntinge of an
Epytaphe of m^r. Fraunces benyson iiij^d.

Rd of W. Jonnes, for his lycense for pryntinge of a boke
intituled the forrest, a collection of hystories, by my Lorde of
London ij^s.

[This work was printed by John Day in 1576, (Herbert, i., 659) but it was originally printed for William Jones, and published with the date of 1571, in pursuance of the above entry. Bibliographers do not appear to have seen the first edition, (Ritson does not venture to assign any date to it, Bibl. Poet., 210) and on this account we quote it at length. "The

- 1570-1. *Foreste* or Collection of Histories, no lesse profitable then pleasant and necessarie, dooen out of Frenche into Englishe by Thomas Fortescue. *Aut utile, aut jucundum, aut utrumque.* Imprinted at London by Jhon Kyngston, for Willyam Jones. 1571." 4to. The whole is prose, excepting, "An advertisement written by the translatour to his booke," which consists of two pages of verse. It is an interesting work with reference to the novels of the time, which were sometimes converted into dramas in the early period of our stage.]

Rd of John alde, for his lycense for pryntinge of an Epytaph of m^r. Bryce, preacher iiij^d.

[The name of Thomas Brice has occurred several times in the course of our first volume of Extracts from the Registers, as the author of "The Court of Venus moralized," pious "Songs and Sonnets," &c.: see pp. 54, 165, 174. This Epitaph, of which no copy remains to us, was upon his death, and it shows that he lived about four years after the appearance of the last of his poetical productions.]

Rd of Thomas Colwell, for his lycense for pryntinge of the tru Reporte of the newes in Heryfordshyre iiij^d.

[See Stow's *Annales*, 1131, for the account of the removal of a piece of ground, rocks, trees, &c., consisting of twenty-six acres, in Herefordshire. This event took place on 17th February, 1570-1.]

Rd of Thomas Colwell, for his lycense for printinge of the iij^de pt of herculus oote iiij^d.

[On p. 87 of our former vol. is inserted an entry of a ballad to W. Griffith of "Hercules and his End." In the instance before us, the clerk knew neither how to spell Hercules nor Œta, where he burned himself, and to which this production entered by Colwell must have related. It is not called a ballad nor a book, and it was the *third part* of the subject, the two former having, no doubt, applied to the life and acts of Hercules, but not entered at Stationers' Hall. There is no other trace of the existence of any such work; but in Henslowe's Diary "the First and Second Parts of Hercules" are dramas frequently introduced, as having been performed by his company in 1595. See pp. 51, 53, 57, &c. They were doubtless founded upon earlier narratives.]

Rd of W. Jonnes, for his lycense for pryntinge of an answer 1570-1.
to apolige Throwyn a brode in the Courte, W. fulkes... vjd.

[The title of the tract here intended is this—"A Confutation of a popishe and sclanderous Libell, in forme of an Apologie, geven out into the Courte and spread abroad in diverse other places of the Realme." It was printed with the date of 1571. The author, William Fulke, was in the Church, and a voluminous writer.]

Rd of W. greffeth, for pryntinge of an Epytaph of m^r.
Oneslowe..... iijj^d.

Rd of m^r. Jugge, for his lycense for pryntinge of Doctor
Storyes confession at his death..... iijj^d.

[This and the three subsequent entries relate to Dr. Story, who, we have already stated, (p. 9) was executed in the summer of 1571, near the end of the year to which the Stationers' Registers apply.]

Rd of Thomas Colwell, for his lycense for pryntinge of a
Declarasyon of Doctor storye iijj^d.

[This tract has come down to us from Colwell's press, under the title, "A declaration of the Lyfe and Death of John Story, late a Romish Canonical Doctor by professyon. 1571." The two next pieces on the same subject are, we apprehend, not known.]

Rd of John alde, for his lycense for pryntinge of an admo-
nyssion of doctor storye..... iijj^d.

Rd of T. Colwell, for his lycense for the pryntinge of the
new newes of doctor story iijj^d.

[Here the entries for 1570-1 end, and there is a lamentable *hiatus* in the Registers between that year and 17th July, 1576. A volume has evidently been lost; but, long before, these valuable records were examined by Ames, Herbert, Ritson, &c.]

1576-7.

1576. A° XIX°. RIE ELIZABETH,

XVIJ^h DIE JULIJ, 1576.

Willm Howe. Receyved of him, for his license to ymprint a booke intituled the most excellent pleasant and variable Historie of the strange adventures of prince Apollonius, Lucina his wife, and Tharsa, his Daughter viij^d.

[In the margin opposite this important entry we read "This booke is sett fourth with this title—'The patterne of paynfull Adventures.' Such, also, was the title it bore in all the known impressions, though we are not aware of the existence of any one from Howe's press, and bearing as early a date as 1576: the marginal note, however, establishes that it was then printed, and under a title different from that given to it when it was first brought to Stationers' Hall for registration. It is, in fact, the story upon which Shakespeare's "Pericles" was founded; and the oldest extant copy with which we are acquainted has no date, but is called "The Patterne of painefull Adventures: Containing the most excellent, pleasant, and variable Historie of the strange accidents that befell unto Prince Apollonius, the Lady Lucina his wife, and Tharsia his daughter, &c. Gathered into English by Laurence Twine, Gentleman. Imprinted at London by Valentine Simmes, for the Widow Newman." It is singular that Malone, Steevens, Douce, and others, should all have fallen into the error of supposing that the work was "gathered into English" by Thomas Twine, "the continuator of Phaer's Virgil," when the name Laurence Twine is printed at full length upon the title-page. (See "Shakespeare's Library," vol. i.) Laurence Twine was the elder brother of Thomas Twine, the sons of John Twine.]

Ric. Jones. Receyved of him, for his lycense to ymprinte a booke intituled how a yonge gentleman may behave him self in all cumpanies, &c..... viij^d. and a copie.

[On p. 15 is the entry of a similar work, applicable to the other sex.]

XXVIJ^{to}. DIE JULIJ, 1576.

Jhon Hunter. Receyved of him, for his license to ymprinte

a new and pleasant comedie, or plaie after the manner of com- 1576-7.
mon condycions xij^d.

[This entry may perhaps fix the date of the first appearance of the "pleasant comedy called Common Conditions," a point not hitherto ascertained, because the only known copy (in the Library of the Duke of Devonshire) is without the title-page. A transcript, made under the directions of Malone, is in the Bodleian. We are tempted to quote the following sea-song, because we believe it to be the very earliest of the kind in print in our language. It opens, as was not unusual, with the burden :—

"Lustely, lustely, lustely let us saile forth,
The winde trim doth serve us, it blowes from the north.

All thinges we have ready, and nothing we want
To furnish our ship that rideth hereby;
Victuals and weapons, thei be nothing skant,
Like worthie mariners ourselves we will trie.
Lustely, lustely, &c.

Her flagges be new trimmed, set flaunting alofte,
Our ship for swift swimmyng, oh, she doeth excell:
Wee feare no enemies, we have escaped them ofte;
Of all ships that swimmeth she beareth the bell.
Lustely, lustely, &c.

And here is a maister excelleth in skill,
And our maisters mate he is not to seeke;
And here is a boteswaine will do his good will,
And here is a ship boye, we never had leeke.
Lustely, lustely, &c.

If fortune then faile not, and our next voiage prove,
Wee will returne merely, and make good cheere,
And holde all together, as friends linkt in love;
The cannes shal be filled with wine, ale, and beere.
Lustely, lustely, &c."

This is not met with in Mr. Halliwell's valuable collection of "Early Naval Ballads," printed for the Percy Society in 1841.]

1576-7. Jhon Hunter. Rd, &c., a newe ballat, intituled Whartons follie iij^d.

[Ritson (Bibl. Poet., 391) tells us that Wharton was "a puritanical schoolmaster," and that he was author of Wharton's Dream and Wharton's Novel, of which we shall have occasion to speak hereafter. It does not, however, at all follow that he was the writer of this "ballad entitled Wharton's Folly:" on the contrary, we may be inclined to think that it was in ridicule of Wharton. "Wharton's Dream" (Herbert, ii., 1094) is a violent attack upon "usurers, extortioners, leasmongers, and such others." He would hardly have produced a ballad, and called it his own "Folly."]

VJ^{to} DIE AUGUSTE, 1576.

Jhon Charlwood. Rd, &c., a ballet intituled a lookinge glasse for Lovers iij^d. and a copie.

[This is the second instance in which the words "and a copie" are inserted in the margin of the Register, but we meet with them often afterwards; although sometimes, as far as we can judge, the requisition by the Company of Stationers for a copy of the work, besides the payment of four-pence for the licence, was not by any means consistently made.]

Mr. Watkins. Rd a booke intituled A petit palace of Pettie his pleasure, conteyninge many preti Histories by him sett furthe in cumly coulors and most delightfully discoursed x^d. and a copie.

[This entry settles the question whether the work to which it refers were printed by Reginald Wolfe or Richard Watkins (Brit. Bibl., ii. 393). The initials R. W. only are in the colophon—"Printed at London by R. W."—and hence the doubts of those who did not refer to the Stationers' Registers. The clerk copied the title-page with such unusual exactness, excepting merely as to the spelling, that we need not transcribe it from the original. The work was the compilation of George Pettie, and it was in some respects, though very inferior, an imitation of Paynter's "Palace of Pleasure," of which entries may be found in our first volume of Extracts, pp. 121, 165.]

Richard Jones. Lycensed unto him a ballat, intituled the true anatomie of Carnall beaute..... iij^d. and a copie.

Ric. Jones. Lycensed unto him a ballat, intituled a walk- 1576-7.
 ynge Ladyes now goo we, Some pleasant thinges to viewe and
 see iiij^d. and a copie.

[Can this be the pretty song contained in a MS. belonging to the late Mr. Heber, and sold when his library was dispersed? It has rather a more modern sound than the date of the entry, but it may have been altered in transcription, and it is clearly worth printing. In MS. Heber it is called

THE INVITATION.

“ Walking, ladies, now go we,
 Some pleasant things to hear and sec.
 First, you hear the merry birds
 Singing descant without words,
 Sitting in the hawthorn tree,
 Where they knock it lustilie.

Some are in the air, so high
 You might think them of the sky :
 These, in deed, you cannot see,
 Though they sing so lustelie ;
 You may hear them for a mile,
 And right merry they the while.

Then, behold the greeny grass,
 Kissing footsteps as you pass :
 See the daisy's open eye,
 Peering upward cunningly,
 To behold what it may view.
 Would I was a daisy too!

Walking, ladies, if we go,
 We shall see all this and mo.
 Come with me ; it is the Spring ;
 Give it thankful welcoming.
 Think what pleasure you must miss,
 Homekeeping on a day like this.”]

1576-7.

XIIJ DIE AUGUSTI, 1576.

Abraham Vele. Lycensed to him a booke, intituled Deathes generall proclamation..... iii^j^d. and a copie.

[“Deathes Generall proclamation. Also five preceptes of vertuous and honest lyfe,” was originally printed by Henry Sutton, in 1561, although no bibliographer seems to have been acquainted with the fact: a copy with the following colophon is in Lambeth Library—“Imprinted at London by Henry Sutton dwellyng in Pater noster row at the signe of the blacke Boy. The 8 day of January, Anno M.D.LXI.” The same date is also on the title-page: hitherto it seems to have been thought that the impression by Abraham Veale, above entered, was the earliest. The name of the author was Valentine Leigh. At the end of the Proclamation we read thus:—“Geven at our magisties invisible honour and pallace imperiall, Scituate in the Ayrie Region, the laste day of June, in the yeare since our highnes first creation, accordyng to the writyng of the Hebrues, five thousande v hundred and eyghtene.” On the title-page of Sutton’s edition is a woodcut of Death talking with a King, and on the last leaf is another woodcut of two skeletons, one playing upon a sort of hurdy-gurdy, and the other upon a pipe and tabor. The edition put forth by Veale has no date, but the entry establishes the period, perhaps, with sufficient precision.]

XXIIIIJ DIE AUGUSTE, 1576.

John Aldee. Lycensed to him a little thinge, intituled a new fayringe for Bartelmew fayre iii^j^d. and a copie.

[As far as we recollect, this is the earliest mention in the Registers of Bartholomew Fair by name. In our first vol., several ballads, under the general title of “fairings,” are entered by the same printer, beginning with 1560-1.]

PRIMO DIE OCTOBR., 1576.

Jhon Aldee. Lycensed unto him a ballat, intituled fayne would I have and take no payne iii^j^d. and a copie.

XV^o DIE OCTOBR., 1576.

Richard Jones. Rd, &c., a booke, intituled the lief of the pismarre moralized v^j^d. and a copie.

[The meaning, probably, is that the writer moralized upon the life of a pismire, applying it to the life of man.]

Richard Jones. Rd, &c., the worthie Historie of the Rael- 1576-7.
 lians..... vj^d. and a copie.

[The work here entered is known under the title of "A knowledge for Kings and a warning for subjects: conteynynge the moste excellent and worthy history of the Raellyans perverted state, and the government of their common wealth," &c. It was a translation from the Latin of Glaucus, or Glawcus, by William Clever, a schoolmaster, and it bears date in 1576.]

XXIJ DIE OCTOBR., 1576.

Hughe Jackson. Rd, &c., an Enterlude, intituled The tide
 tarithe noe man vj^d. and a copie.

[The only known copy of this early drama is in the library of the Duke of Devonshire; and as it has never been noticed by any historian of our stage or poetry, (it was unknown to the Editor, when he published his work on the subject in 1831) no apology need be made for speaking of it more at large in this place. The title is this—"The Tyde taryeth no Man. A moste pleasant and mery commodi, right pythie and full of delight. Compiled by George Wapull, &c. Imprinted at London, in Fleete streate, beneath the conduite, at the signe of Saynt John Evangelist, by Hugh Jackson. 1576." The proverb now is, "The tide taryeth for no man," and so Herbert, who had never seen the work, (ii. 1134) mistakenly gave the words of the entry; but "tarryeth" is used in the sense of *awaiteth*. The purpose of the play is thus declared in "the Prologue," consisting of eight similar stanzas:

"To what ende these wordes we have spoken
 In our matter shalbe more playnely exprest,
 Which the Tide tarieth no man to name hath token,
 For that it is moste agreeable and best:
 Because that no man from his pleasure will rest,
 But ech man doth take the time of his gayne,
 Although the same be to others great payne."

The name of the Vice of the piece is Courage, (meaning Impudence) who is armed with his wooden dagger, which he often uses in the course of the performance. The following lines, spoken by a character called Hurtfull Help, affords a curious circumstance of the time:—

"For if thou wert more straunge, and borne out of this land,
 Thou shouldest sooner have it, I dare take in hand;

- 1576-7. For among us now, such is our countrey zeale,
 That we love best with straungers to deale.
 To sell a lease deare, whosoever that will,
 At the french or dutch church let him set up his bill,
 And he shall have chapmen, I warrant you, good store:
 Looke, what an Englishman bids, they will give as much more."

In the course of the performance, Courage, Profit, and Furtherance sing the following as a three-part song:—

"We have great gayne, with little payne,
 And lightly spend it, to[o]:

We doe not toyle, nor yet we moyle,
 As other pore folkes do.

We are winners all three,

And so will we bee,

Where ever that we come a;

For we know how

To bend and bow,

And what is to be done a.

To kneele and crouch, to fill the pouch,

We are full glad and fayne:

We ever still, even at our will,

Are getters of great gayne.

We are winners, &c.

It is our will to poule and pill

All such as doe us trust;

We beare in hande good freindes to stand,

Though we be most unjust.

We be winners, &c.

Full far aboutes we know the routes

Of them that riches had,

Whome through deceite, as fysh to bayte,

We made their thrift to gad.

We are winners, &c.

In another scene the preachers at Paul's Cross are thus alluded to: Greediness, one of the characters, says—

"Towardes Powles Crosse from hence I doe goe :

1576-7.

Perchance some profite there I may meete.

Corage. To Powles Crosse ! what there will you doe ?

Do you the preachers wordes so well like ?"

The course of the piece works out the moral, that men should take advantage of an opportunity that may never again present itself, and it is mixed up with a considerable portion of puritanical preaching on the part of Christianity, Correction, and other similar personages. At the close, Courage is caught by Authority and his attendants, and carried out to execution. Just before his departure, he asks any of the auditors to take his place, and inquires—

"Is there any man here that hath a curst wife ?"

naturally supposing that such an unfortunate man would be willing to die in his stead. The morality is concluded by pious exhortations from Faithfulfew, Authority, and Christianity, the last of whom says—

"And God graunt that all Christians may me duly imbrase

In suche sorte as God's will it is ;

So shall they be sure of a resting place

In Heaven, where raigneth all joy and blisse."]

Hugh Jackson. Rd a ballat intituled the gryndinge of the hatchet, and whippinge the Catt iiij^d. and a copie.

[On p. 34 we shall meet with an entry of Elderton's "Answer to the Whipping of the Cat." Are they in any way connected with W. Baldwin's "Beware the Cat ?" See Extracts, i., 200.]

TERCIO DIE NOVEMBR.

Willm Brome. Lycensed unto him a booke intituled the woorke of Three dayes vj^d. and a copie.

[It was printed with the date of 1577, as "Hugo Cardinalis exposition on certain words of S. Paule to the Romans, entitled a Treatise of the workes of three daies," &c. It was a translation by Richard Curtis, Bishop of Chichester.]

Henr. Bynneman. Lycensed unto him a booke intituled mery tales, wittye questions, and quycke answers. iiij^d. and a copie.

[If any edition of this jest-book were printed by Henry Bynneman, it

1576-7. is unknown to us. "Mery Tales, Wittie Questions, and Quicke Answeres, very pleasant to be Readde," came from the press of H. Wykes, or Weekes, in 1567, the imprint being "Imprinted at London, in Fleete strete, by H. Wykes. 1567." It is unnecessary to say more here of a tract reprinted in 1814, and forming the third part of what was then called "Shakespeare's Jest Book."]

SEPTIMO NOVEMBR., 1576.

Ric. Jones. Licensed unto him a ballad intituled A woefull ballade made by m^r. George Mannyngham an houre before he suffered at Cambridge castell, 1576 iiij^d. and a copie.

[It is contained in Clement Robinson's "Handfull of Pleasant Delights," 1584, having, no doubt, been reprinted from the broadside. In 1565-6, R. Hudson published a ballad to the tune of "I weep for woe and die for pain," and the first line of Mannington's ballad is, "I waile in woe, I plunge in pain," words often ridiculed by subsequent writers. See Extracts, i., 111.]

XVIJ^o. NOVEMBR., 1576.

John Harrison, Received of him, for his license to printe a thelder. booke intituled a notable example of god's vengeance upon a faitheles Kinge, Quene, and hir children iiij^d. and a copie.

XXIIIJ^o. DIE NOVEMBR.

Hughe Jaxon. Rd, &c., the discription and figure of a monstrous childe borne at Taunton the viij. of November, 1576 iiij^d.

TERCIO DIE DECEMBR, 1576.

Henry Disley. Lycensed unto him an epitaphe uppon the deathe of Syr Edward Saunders, knight, late chief baron of Thexchequer iiij^d. and a copie.

[This, doubtless, is the same production inserted in "The Paradise of Dainty Devises," a collection which first came out in 1576, from the press of Henry Disle, or Disley, who has here entered separately the Epitaph on Chief Baron Saunders. It was by Lodowick Lloyd, whose

name is given at length at the end of the poem, as it appeared in "The 1576-7. Paradise of Dainty Devises."]

DECIMO DIE DECEMBR.

Thomas Easte. Licensed unto him, on the vth daie of this instant moneth of December, Robinsons xpmas recreations of histories and moralizations applied for our solace and consolations iiij^d. and a copie.

[Ritson, without hesitation, but, at the same time, without authority, attributes these unrecovered "Christmas Recreations" to Richard Robinson, although Clement Robinson has at least an equal claim to them. Their names both occur in our first vol. of Extracts, pp. 144, 220.]

Richarde Jones. Licensed unto him a newe booke in English verse, intituled Tarlton's Toyes..... iiij^d. and a copie.

[These "Toys," in English verse, by Tarlton, the actor, have never come to light, but there is every reason to believe that they were printed, not only from this entry, but from the fact that one of them has reached our day in MS., having been, no doubt, transcribed from a printed copy. It is expressly called "Tarlton's Toye," and relates to the story of a young country girl who came to London to buy a hat, and entered a shop in Ludgate for the purpose. The mercer allowed her to have one, not for money, but for love: next day, the damsel went again, by advice of her mother, to the same shop, to obtain back what she had given for her hat, and the mercer was not at all unwilling to restore it in the same coin that he had been paid it. It is not expedient to quote the whole of the droll tale, but it begins thus:—

"A country damsell came to towne
to buye a fine newe hat,
And unto Ludgate she is gone,
and entred in thereat.

In London she nere was before;
to gaze she oft did stop,
And starde about an houre or more
Before she found the shop."

It ends with this stanza, put into the mouth of the mother, who, though

1576-7. alarmed at the result of the first, was rejoiced at the success of her daughter's second expedition :—

“ And now for nought a hat you bought,
to walke with Dick the clowne,
And are, she said, as good a maide
as when you went to towne.”

The same story is told in prose in “Mother Bunch's Jest,” 1629, but it is not contained in the first edition which came out in 1604. It was perhaps not Tarlton's original invention, though he, as far as we know, was the first to tell it.]

ULT^o DECEMBR.

John Aldee. Received of him, for his license to ymprinte a newe yeres guifte for the yere 1576 iiij^d.

OCTAVO DIE DECEMBR.

Tho. Dason. Licensed unto him the praise of follie ; to print not above xv^c of any impression, with this condition, that any of the company may laie on with him reasonable at every impression, as they think good, and that he shall gyve reasonable knowledge before to them as often as he shall print it. vj^d.

[“The Praise of Folly,” by Erasmus,” as Englished by Sir Thomas Challoner, must have been a highly popular work. In this entry we see that other members of the Stationers' Company secured to themselves the right of sharing the profits (so we understand the terms) with Dawson, while they limited him to no fewer than 1500 copies of every impression—an extraordinary number, as it seems to us, in the then state of literature and the trade. It accounts, however, for the fact that “The Praise of Folly,” as rendered by Sir T. Challoner, is, for its age, a very common book. Dawson's impression came out with the date of 1577.]

XXJ^o. DIE JANUAR, 1576.

John Stell. Receaved of him, for his license to printe the bee hive of the Romishe Church, licensed by my lorde of Caunterburie xvj^d. and a copie in Aprill, 1579.

[“The Beehive of the Romish Church,” a translation from the German, by “George Gylpen, the elder,” did not make its first appearance until 1579, and hence the note in the margin that the copy stipulated for

was not sent to Stationers' Hall until "April, 1579." The original work, 1576-7. *Bienkorb der Heilig. Romischer Kirchen*, was printed in 1576, (without the name of place or printer) so that Stell, intending to have it "done into English," entered it as soon as it came into his possession. The version contains several pieces in not ill constructed rhyme, which ought to have placed George Gylpen in Ritson's Bibl. Poet. He may have been father to Edward Guilpin, the author of "Skiaetheia," 1598.]

XXVth DIE JANUARIJ.

Richard Jones.

Jhon Charlwood. Lycensed unto them a ballat yntituled A warnynge songe to cities all to beware by Andwerpes fall iiij^d. and a copie.

[An event that had occurred in the November preceeding.]

Richard Jones. Lycensed unto him ij. ballates, thone intituled a Lamentable songe of a cruell murder done in worceter : and thother intituled A myrror most true to beholde how frendship in kynred ys waxen full colde viij^d. and ij. copies.

[Why, in this instance, two copies were stipulated for by the Company we cannot explain, unless one copy of each ballad were intended. The later title in the entry, obviously in rhyme, corresponds much, both in form and substance, with Arthur Bour's, or Bourcher's, ballad, printed by Richard Jones, with the following more elaborate heading:—

"A worthy Myrrour, wherin ye may marke
An excellent discourse of a breeding Larke,
By reading wherof perceyve well ye may
What trust is in freendes, or on kinsfolks to stay."

This very favourite and satirical apologue was frequently given in English verse, and W. Paynter, in his "Palace of Pleasure," 1566, prints it in prose. Richard Jones twice published it, without date, as a broadside, and we take it that the entry quoted above was of the earliest of his impressions, and when probably the title was only

"A [worthy] myrror most true to beholde
How frendship in kynred ys waxen full colde."

Henry Bynneman. Lycensed unto him a most strange ex-

1576-7. ample of the Judgement of God executed uppon Symon Penbrok, Conjuror, by his sodaine death iiij^d. and a copie.

[This was a tract which Herbert (ii. 980) had seen, and he gives the date of the incident 17 January, 1577: Stow (*Annales*, 1159) is in error when he informs us that it happened in the beginning of 1578. We have also a ballad on the subject; and it is here quoted from an old copy in the Editor's possession. It is headed

GOD'S JUDGEMENT ON A SORCERER.

Of all the crimes now used are
the worst, as seemeth mee,
And one that wee should never spare,
is damned Sorcerie.

It onelie is by Sathan's might
Such witchcraft can prevaile,
Which alway woorkes in God's dispight
to cause us woe and bale.

Thus it is all the divells worke,
and cleane against our God;
And such who use it, though they lurke,
in time, shall feele his rod.

As late in Southwarke there was knowne
example of the same,
When Gods owne judgement fell upon
Simon Pembroke by name.

He was a noted Conjuror,
livde neare unto the Clinke,
Who did these divellish artes prefer
for meate and likewise drinke.

He was so famous in that place,
to him did folkes resort;
But summond was before the face
of judge in open court.

Within the church the court was held,
S. Saviours, nere the bridge;

And there to come he was compeld
by the appointed judge.

1576-7.

He did not dare for to refuse
Upon his day to come,
To heare who ever might accuse,
and there awaite his doome.

He knew his guilt, and therefore strove
a lawyer to content
To undertake his cause, and prove
that he was innocent.

This lawyer he did thus bespeake:
faire sir, I seeke your ayde;
My foes are strong, and I am weake,
you shalbe well apaide.

They charge me here with divellish artes,
but such I never use;
As free as anie in these partes,
how ever they accuse.

My innocence I readie am
at anie time to sweare:
As innocent as is the lambe
they to the slaughter beare.

These woordes of his no sooner spoke,
then downe he fell stone dead
Upon the floore, for heaven's stroke
had strooke him on the head.

The judge beheld this judgement just
upon the caitiffe fall;
And said, all they that Sathan trust
did for such judgements call.

Then search was of his person made,
and divellishe bookes were found,
With instrumentes of his lewde trade,
as he lay on the ground.

1576-7.

Take warning, now, eche wicked one,
 from this late scene mischaunce,
 How you to artes forbid doe runne,
 and leade the divelles daunce.

There is no place at all secure,
 not even in a church,
 For those that are not free and pure,
 from God's blest angels' search.

And not alone to search, but finde,
 to punnishe who misdoe.
 Let them this Pembroke beare in minde,
 and what did there insue.

We may feel pretty confident that we have this singular and characteristic relic in very nearly the same form in which it came from Bynne-man's press pursuant to the preceding entry.]

XXV^{to} DIE FEBRURIJ.

John Sheppard. Lycensed unto him the flowers of Epigrammes collected by Timothie Kendall... viij^d. and a copie.

[These "Flowers of epigrammes, out of sundrie the most singular Authors," which were "selected by Timothe Kendall, late of the universitie of Oxford, now student of Staple-inne, in London," were printed by Shepherd, in 12mo., with the date of 1577.]

IIIJ^{to} MAREIJ.

Henry Bamford. Lycensed unto Henry Bamford, the copies next hereunder mencioned, which were sold unto him by W^m. Hoskins iijs. iiij^d.

Assigned to Ric.	i. The pourtraiture of A trusty servaunt.
Jones, as appear-	ij. The maner to dye welk
ithe in this booke	iiij. Philenio Sisterno.
theiiij. of marche,	iiij. The flower of fame.
1577.	v. The first part of the viij. liberall Scyence.
	vj. The Booke of Witches.
	vij. xvij. sortes of Ballades.

[It is not easy to decide whether the marginal note in the Register

applies to all the works, or to only some of them. William Hoskins had 1576-7. printed "The Flower of Fame," by Ulpian Fulwell, in 1575: Richard Jones published "The first part of the Eighth Liberal Science, entitled *Ars Adulandi*," also by Fulwell, in 1579, but it had appeared earlier. Probably the terms "xviij. sorts of ballads" mean eighteen different ballads. "The maner to die well" came from Jones's press in 1578.]

XX^o DIE MARCIJ.

Henry Bynneman. Lyncensed unto him a booke, intituled *Gabrielis Harvei Ciceronianus: vel oratio post reditum habita Cantabrigiæ ad suos auditores* vjd. and a copie.

[This is the title of the tract which was printed by Bynneman with the date of 1577. We shall often have occasion to mention Gabriel Harvey hereafter, but this is the first time his name has occurred in the Registers.]

SECUNDO DIE APRILIS, 1577.

Ric. Jones. Receaved of him, for his license to printe a booke intituled a *Florishe upon fancie*, as gallante a glose of suche a triflinge Texte as ever was written, compiled by N. B., gent. to which are annexed many pretie pamphletes for pleasaunte heades to passe awaie idell time withall, compiled by the same author iiij^d. and a copie.

[Here we have, rather unusually, the correct title of the first edition of Nicholas Breton's "Floorish upon Fancie," &c., and the entry was, no doubt, made from the printed copy, which has the following imprint:—"Imprinted at London by Richard Jhones, 6 Maij, 1577." A second edition of it was issued by Jones in 1582, from which the reprint in "Heliconia," 4to., 1815, was made: it omits, however, the separate preface to that part of the work called "the Toys of an idle Head." We may here remark, that if we have had no entry of an earlier poetical production by Breton, his "Smale Handfull of Fragrant Flowers," 1575, &c., it is probably because it was contained in the lost volume of the Registers. The reprint of it in "Heliconia," vol. i., is full of errors, the short preface alone containing no fewer than twelve variations from the original.]

1576-7.

QUARTO DIE APRILIS, 1577.

Ric. Jones. Receaved, &c., the Temptations of the devill,
with remedies against the same..... iij^d. and a copie.

[It does not appear whether this was a book, or a ballad.]

XXI^o. DIE APRILIS.

Henr. Kyrkham. Lycensed unto him these iij. thinges :

- i. The strange advent. of ij. Italian Knightes ... iij^d.
- ij. A Booke intituled Whartons novell iij^d.
- ij. A Pamphlet intituled Trigos Dreames or vision iij^d.

[Neither of these "three things" have, we believe, come down to us. By "strange advent." we are of course to understand strange *adventures*. We have already had "Wharton's Folly" entered, (p. 20) and what his "novel" may have been must be equally uncertain. "Trigos Dreams or Vision" may have been a production by William Tregoo, by whom we shall hereafter have to record a work. Herbert and other bibliographers seem to have been quite at fault in endeavouring to make any thing out of "Trigo," and the name of Tregoo never occurred to them.]

Ric. Jones. Lycensed unto him a ballate intituled an Answer to the Whippinge of the Catt, by W. Elderton iij^d.

[The ballad of "Whipping the Cat," to which William Elderton wrote an answer, has been licensed to Hugh Jackson on p. 25. It is possible that both had reference to W. Baldwin's "Beware the Cat," first printed in 1561, licensed in 1568-9, and of which a new edition came out in 1584. See Extracts, i. 200.]

XXVJ^{to}. DIE APRILIS.

Henry Denham. Lycensed unto him a funerall sermon preached the xxvjth of novembre, 1576, in the parishe Church of Carmarthyn, by Ric. Bishop of St. Davyes, at the buriall of the right honorable Walter Erle of Essex and Ewe, Erle marshall of Irland, viscount hereof, &c. Authorised by the Bisshop of London iij. and a copie.

[Walter Devereux, Earl of Essex, father to Queen Elizabeth's unfortunate and misguided favourite, died at Dublin 12 September, 1576. A MS. Epitaph upon his death has been preserved; and it was doubtless

printed, though not entered for publication : we may be allowed to sub- 1576-7.
join it, as a poetical rarity on the death of a nobleman of great distinction, the circumstances of whose decease were considered suspicious. As the Earl of Leicester was the nobleman implicated, and as he was in full power in 1577, it is not to be expected that the Epitaph should contain any thing to countenance the notion of his guilt, or even to show that the Earl of Essex had been taken off by poison.

THE DEATH OF DEVOREUX.

Lament, lament, for he is dead

Who servde his prince most faythfully.

Lament eche subject, and the head

Of this our realme of Brittany.

Our queene hath lost a souldier truee,

Her subjectes lost a noble frend :

Oft for his queene his sworde he drew,

And for her subjectes blood did spend.

I speake of noble Essex, who

Bore the high title of an earle :

His name great Walter Devoroux,

The kingdomes great and precious pearle :

The brightest jewell of the Crowne,

The noblest of the noble peeres,

Who livde and dyed in high renowne,

Whose fame shall last beyond all yeares.

His services what neede I tell,

Sith they are truely knowne to all ?

His souldier's life beginning well,

His glorie spreading to his fall :

Worthy descendant of a race

Famous of olde for worthy deedes,

You saw his lineage in his face,

For noblenes the noble breeds.

Wales did rejoyce her in his birth,

And there a while he spent his youth,

1576-7.

But all the land soone saw his worth,
As all the land now joynes in ruth.
A souldier and a Courtier both,
He servde his queene in everie kinde,
And conquering rebels of the north,
When priests had made them wood and blinde.

Our queenes rewardes on him did fall ;
She made him of the Garter Knyght,
And earle of Essex over all :
He seemde to challenge these by right.
To Ireland he then was sent,
The kernes and rebels to convince,
Whilst victorie flewe whereas he went,
And rebelles made to owne their prince.

But what can last ? not brasse nor stone,
Not adamant, though harder still.
Can men of fleshe and blood and bone
Hope to indure when nothing will ?
As men are borne, so must they dye :
Such is the Almighty's great decree,
And nobles yeeld, albeit so high,
To death's fell stroke, like you and mee.

So yeelded Essex, but too soone ;
His youth not yet, I weene, was past :
In very midst of manly noone
His daye of life was over cast.
Too harde the taske he under tooke,
And to[o] severe his toile and paine.
Death, when the Earle was weakest, strooke :
The coward striketh not in vaine.

The rebelles stout alone rejoyce
To finde that now their greatest foe
Hath neither harte, nor heate, nor voyce,
But in the earth is laide full lowe.

Whilst we for this the more lament
 His earlie losse, as we have scene;
 And more then all the discontent,
 And sorowe of our gracious Queene.

1576-7.

Lament with me, lament, then, all
 The heaue losse that we sustaine:
 When such mischaunces doe befall,
 Our onely ease is to complaine.
 Our queene hath lost a souldier brave,
 The Court hath scene a courtiers ende,
 Nobilitie now filles a grave;
 The common weale hath lost a frend."

No name is appended to our MS. copy, which is clearly not as old, by perhaps fifty or sixty years, as the time when the epitaph was written.]

TERCIO DIE MAIJ.

H. Bynneman. Rd, &c., the briefe course of the accidents
 of the deathe of Mr. Serjeant Lovelace vjd. and a copie.

A note. Memorandum, that m^r. Alexander Nevill, gent., is
 appointed to translate Titus Livius into the Englishe tongue,
 wherefore the same is not to be printed by anie man, but onelie
 suche as shall have his Translation.

[It does not appear that any translation of Livy by Alexander Neville
 ever was printed, in consequence of this unusual note. He was one of
 the translators of the tragedies of Seneca into English: see Extracts,
 vol. i., p. 147. Our earliest version of Livy was by Philemon Holland,
 in 1600, folio.]

VICISSIMO DIE MAIJ.

John Jugge. Rd, &c., to imprinte Fullers Farewell to
 m^r. Fourbousier, and the other gentlemen adventurers whoe
 labour to discover the righte passage to Catay. iiij^d. and a copie.

[Fuller is a new name in our poetical history, supposing this "Fare-
 well" to have been, as it most likely was, in verse. Stow tells us (*An-
 nales*, 1154) that Frobisher and his companions sailed on their "second
 voyage to Cataya" from Harwich 31 May, 1577. No such production

1576-7. of the press of John Jugge is any where else recorded, and he printed only one book that has been preserved, viz., "The advise and answer of my lord the prince of Orange, countie Nassau," &c., which was translated from the Dutch at Middleburgh, and printed in London with the date of 1577.]

John Jugge. Item, receaved, &c., the delectable and pleasurable historie of Gerillion of Englande ij^d.

Assigned to M^r. Jennings 6 Aprilis, 1579,

ut patet in isto libro.

[The note refers to the claim of Miles Jennings, in April, 1579, to print "the history of Gerillion," in consequence of an assignment to him from John Jugge, which claim was allowed by the Stationers' Company.]

PRIMO DIE JUNIJ, 1577.

M^r. Watkins. Rd, &c., a booke intituled the woorkes of a yonge witte truste up with a fardell of pretie fantasies, profitable to yonge poetes, compiled by N. B., gent... iij^d. and a copie.

Memorandum, that this copie is assigned
over to Thomas Dawson.

[Accordingly, it was printed by Dawson, with the assistance of another printer of the name of Gardyner, in 1577, under the following title: "The Workes of a young wyt, trust up with a Fardell of prettie fancies, profitable to young Poetes, prejudicial to no man, and pleasaunt to every man to passe away idle tyme withall: Whereunto is joined an odde kinde of wooing, with a banquet of Comfettes to make an end withall. Done by N. B., Gent." It is the third known production of Nicholas Breton, who afterwards became a voluminous and popular author: his name will therefore frequently occur as we proceed.]

Richard Jones. Rd, &c., a songe of the huntunge and killinge of the hare iij^d.

Richard Jones. Rd, &c., a handefull of hidden Secretes, conteigninge therein certaine Sonetes and other pleasante devises pickt out of the Closet of sondrie worthie writers, and collected together by R. Willms iij^d.

[After the preceding entry these words originally followed, but were

struck through with a pen: "N.B. This booke is entytuled *Delicate* 1576-7. *Dainties to sweten buties lips withall;*" and instead of this title, we read in the margin of the Register, "Memorand., that this booke is entytuled by the name of a gorgious gallery of gallant inventions." Under this last title it was printed by Richard Jones, with the date of 1578. The name, R. Willms, must have been associated with the work by a blunder of the clerk, for the initials T. P. are on the title-page of the printed edition, meaning Thomas Proctor, whose Muse supplied many "pretty pamphlets," as they are called, at the close of the volume, and to which his initials are appended. The work is very carelessly reprinted in "*Heliconia*," vol. i., and from a copy which had the lamentable deficiency of a leaf: as the original edition is of the rarest occurrence, (Herbert never saw it) we shall here supply the hiatus from a copy in the library of the Duke of Northumberland. What is wanted are two of the "pretie pamphlets by T. Proctor," occupying Sign. N. iii., and they are the following:—

BEAUTY IS A PLEASANT PATHE TO DISTRUCTION.

“Through beauties sugered baites,
Our mindes seduced are:
To filthy lustes to wicked vice,
Whence issueth nought but care.

For having tride the troth
And seen the end of it:
What wayle we more with greater greefe,
Then want of better wit.

Because so lewd we luld,
In that wee see is vayne:
And follow that, the which to late,
Compels us to complayne.

The boast of Beauties brags,
And gloze of loving lookes:
Seduce mens mindes as fishes are,
Intic'd with bayted hookes.

1576-7.

Who simply thinking too,
 Obtaine the pleasant pray :
 Doth snatch at it, and witlesse so,
 Devoures her owne decay.

Even like the mindes of men,
 Allurde with beauties bayt :
 To heapes of harmes, to carking care,
 Are brought, by such decaite.

Lothus by prooffe it proov'd,
 Perforce I needes must say :
 That beauty unto ruinous end,
 Is as a pleasant way."

FINIS.

T. P.

T. P. HIS FAREWELL UNTO HIS FAYTHFULL AND APPROOVED
 FREEND. F. S.

Farewell my freend, whom fortune forste to fly,
 I greeve to here, the lucklesse hap thou hast :
 But what prevayles, if so it helpe might I,
 I would be prest, therof be bold thou maste.

Yet sith time past, may not be calde agayne,
 Content thy selfe, let reason thee perswade :
 And hope for ease, to countervayle thy payne,
 Thou art not first, that hath a trespasse made.

Mourne not to much, but rather joy, because
 God hath cut of thy will, ere greater crime:
 Wherby thou might, the more incur the lawes,
 And beare worse Brutes, seduc'd by wicked prime.

Take heede, my woordes let teach thee to be wise,
 And learne thee shun, that leades thy minde to ill :
 Least being warnd, when as experience tries,
 Thou waylst to late, the woes, of wicked will.

FINIS.

T. P."

We give these, punctuation and all, precisely as they stand in the 1576-7. original, not for any merit they possess, but in order that those who wish it may complete their defective copies of "Heliconia." The line apparently wanting in the next page of the reprint is also wanting in the original. The Duke of Northumberland, with the greatest liberality, allowed his perfect copy of "the Gorgeous Gallery of gallant Inventions," with two other poetical volumes, entirely unique, of which we shall have occasion to speak hereafter, to be reprinted by the Roxburghe Club.]

Willm Ponsonby. Lyncensed unto him a booke intituled
The praise and Disprayse of Women viij^d.
Item, Rd a copy 7 July, 1579.

[This work, a translation from the French by John Allday, Alldée, Alldé, or Alde, (for his name is spelt with these varieties) the printer and stationer, was published by Ponsonby in 1579, and is not to be confounded, as Herbert confounded it, with C. Pyrrye's "Praise and Dispraise of Women," which was licensed in 1563-4, (not 1568, according to Herbert, ii., 1038) as may be seen under that date in our first volume of Extracts from the Registers, p. 83. The memorandum appended above of the time when the copy was received by the Company may possibly show the exact period of publication.]

J^{mo}. JULIJ.

H. Bynneman. Lyncensed, &c., The lamentable historie of
the deathe of ij. horses sometime servauntes to Ničhs Snibor,
Hackneyman iiij^d.

H. Bynneman. Lyncensed unto him these ij. copies, viz.:

The pathewaye to Paradyce, bought of Mr.

Judson viij^d. and a copie.

Item, Ovids invective against Ibis, bought of

Thomas East viij^d. and a copie.

[Ovid's Invective against Ibis," translated by Tho. Underdowne, was originally licensed to East in 1568-9. (See Extracts, vol. i., p. 190.) Bynneman reprinted it with the date of 1577, in pursuance of the preceding entry of the transference of the work to him.]

Hughe Jaxon. Rd of him for a ballat intituled Heavie

1577. newes to all Christendom from the woofull towne of Antwerp
come iiij^d. and a copie.

[On p. 29 we have quoted an entry of a ballad on the events at Antwerp in November, 1576: the present effusion appears to come rather late. We may here notice that Ralph Norris is the author of an unentered broadside in verse on the same subject, which was printed by John Allde, without date, under the title of "A Warning to London by the Fall of Antwerp."]

Edw. White. Rd of Edward White, for his license to
ymprinte a cruell murder done in Kent ... iiij^d. and a copie.

[Stow mentions the burning of a woman at Tunbridge on 29 July, 1577, for poisoning her husband. *Annales*, 1152.]

Andrewe Mansell. Rd of him, for a thinge touchinge Fowr-
boyser iiij. and a copie.

[This "thing touching Frobisher" was no doubt Thomas Churchyard's "Prayse and Reporte of maister Martyne Forboisher's voyage to Meta Incognita," which was published by Maunsell, with 1578 at the bottom of the title-page. Frobisher returned from his second voyage on 20th September, 1578. Stow's *Annales*, 1154.]

Garr Dewe. Rd of him, for thepitaphe of therle of Es-
sex iiij^d. and a copie.

[This may possibly be the epitaph we have quoted on p. 35, or it may be another, which Churchyard inserted in his "General Rehearsall of Warres," dated 2579, instead of 1579. It had perhaps first come out as a broadside, immediately after the Earl's death.]

Edward Aggas. Rd of him, for a treatise betwene life and
Deathe iiij^d. and a copie.

[This "treatise" must have been "The Defence of Death. Containing a most excellent discourse of Life and Death, written in Frenche by Philip de Mornaye, Gent., and doone into English by E. A.," which was so popular, that the first impression of 1576 having been disposed of, it was reprinted in 1577. It was "Imprinted by John Allde for Edward Aggas," &c., and it is most likely that Aggas was the translator of it.

In our first vol. of Extracts, p. 35, is the entry of "a ballad of Life and 1577. Death," and of "a Dialogue between Life and Death," p. 51. As it is connected in subject with the translation of De Mornay's work, we may subjoin here the "ballad," or "Dialogue," from a MS. copy. It is a remarkable and striking relic of the time; but, as the MS. is evidently not so old by more than half a century, it may have undergone changes in reprints and transcriptions. It is entitled

LIFE AND DEATH.

L[ife]. Nay, what art thou, that I should give
 To thee my parting breath?
 Why may I not much longer live?
D[earth]. Beholde! my name is Death.

L. I nere have seene thy face before;
 Now tell me why thou came:
 I never wish to see it more.
D. Beholde! Death is my name.

L. Thy name I often times have heard,
 Thy deedes oft have bin tolde.
 Thou makest me of thee afeard.
D. My name is Death. Behold!

By thee I came and had my birth:
 I come to take thy breath.
 My flagg is spread ore all the earth;
 I am the conqueror, Death.

I doe the souldiers sworde beate downe;
 The victor I subdue;
 I robbe the emperour of his Crowne:
 My subjectes are not fewe.

Kinges, princes, prelates, nobles, all
 Must yeeld unto my powre:
 One after other I them call,
 Eche hath his pointed howre.

1577.

No man can say I am unjust,
Or graunt to anie grace ;
When I command, obey they must,
And when I come in place.

Eve was my mother : she me brought
Forth, and was Adames wife :
She to my father, Adam, raught
The fruite did give me life.

She gave Death life in Paradise,
Where truely I was borne.
Had she not listed Sathans lyes,
Man had not beene forlorne.

Had she nere sinn'd gainst Gods command,
Death had bin never knowne,
Nor Adam tane the fruite in hand,
Life still had bin their owne.

L. Must I, then, suffer for that sinne,
Soe long before my tyme?
If Eve and Adam had not bin,
There could have beene no crime.

The cursed fruite of that sad tree
Of knowledge, why did they
Taste, and their whole posteritie
Condemne to bale for aye?

D. It was for that their sin decreede
That man should surely dye.
Thou art a man, and thou must neede
Feele that extremitie.

L. Not yet, good Death, for I am young;
My blood is full of lust.
Goe seeke some riper prey, among
The olde, whose bones are dust.

Some prisoners have prayd for thee,
And some in grievous paine :
Goe unto them, and they like mee
Will not of thee complaine.

1577.

I am not yet past xx yeare :
Waite till I am four score,
Then at my bed againe appeare,
And I will yeelde therefore.

D. I come for thee, albe not long
Thou hast injoy'd thy breath :
I come for thee : both olde and yong
Alike submit to Death.

If I should stay unto four score
Thou still wouldst then complaine,
And aske a hundreth yeares, or more,
If more thou could obtaine.

Prepare thee, then, for dye thou must :
Now is thy latest hour.

L. If now I dye, I still will trust
In Christ my Saviour.

Adam brought D[eath], but Christ brought life,
A better life then this :
This is a vale of grieve and strife,
That is a hill of blisse.

Christ did redeeme me on the crosse
With his owne precious blood.
I not repine at my life's losse,
Sith he doth thinke it good.

In him I ever have beleev'd,
My faith was fixt on high,
And never yet was soule deceiv'd
That did on Christ relye.

1577-8. Come, then, the stroke! I feare it not;
 Christ will receive my soule:
 His promise never is forgott,
 Above even Deathes controule.

Who dyes a pious Christians death
 Deathes power can distroy,
 And he resignes his parting breath
 To ever lasting joy."]

OCTAVO DIE JULIJ.

Thomas Turnor. Lycensed unto him a pretie pallace of
 prudenc gathered furthe of the pithie preceptes of grave
 Cato vjd.

Roger Ward. Lycensed unto him these ij. ballates, viz:
 A dittie declaringe by order of fate howe fickell Dame fortune
 doth chaunge our estate..... iiijd.
 The giltles Wight, being wrongfullie imprisoned, bewaileth
 his wofull estate iiijd. and a copy.

[We are not aware of any dated production issued by Roger Ward
 prior to 1582; but these ballads probably appeared before the end of
 1577.]

XXJ DIE JULIJ.

1577-8. [The following entries belong to the year between 21st July, 1577,
 and 21st July, 1578.]

Edward White. Lycensed unto him the true historie and
 faythfull relation of a moste horrible murder committed by Al-
 phonze Diazius, Spaniard, folowinge the example of the paracide
 Cain, on the body of his brother, Jhon Diazius. iiij. and a copie.

[This tract has not survived. Herbert (ii. 1200) does not give the
 whole of the title as it stands in the Register.]

Hughe Jaxon. Lycensed unto him foure straunge lament-
 able Tragical Histories, Translated out of frenche into Englishe
 by Ro. Smythe vjd. and a copie.

[This title reads as if it were a new work; but a Robert Smith, the
 writer of some verses in Fox's Acts and Monuments, was burnt as a

martyr in 1555. Herbert had seen these "Four Strange and lamentable tragicall Histories" printed in 1577, but he does not tell us whether they were in verse or prose, nor by what Ro. Smythe they were written —ii. 1133.]

Hughe Jaxon. Licensed unto him a caveat or warninge unto all maysters and servantes, instructinge them howe they oughte to leade their Lyves in that vocation. vj^d. and a copie.

[Most likely a broadside, which has perished.]

ULTIMO DIE JULIJ.

Henry Bynneman. Lyncensed unto him the praise of solitaries iiii^d. and a copie.

[Of this production nothing more seems known than the entry.]

VJ^{to} DIE AUGUSTI.

Ric. Jones. Licensed unto him a briefe and dolefull lamentation for the losse of the lives as well of Sir Robert Bell, knight, lorde chiefe Baron of the exchequer, as also of divers other Justices and men of good worship at the assise last holden at Oxford iiii^d.

[This fatal assize was held at Oxford on the 4th, 5th, and 6th July. Some of the jurors who had tried Rowland Jenkes for sedition "died presently," (Stow, *Annales*, 1154) and Sir Robert Bell, Sir Robert de Olie, Sir W. Babington, &c., shortly after. Among the unarranged Roxburghe Ballads in the British Museum, three vols. folio, is one which may be a reprint of the broadside licensed to Jones in 1577.]

XXIIJ DIE AUGUSTI.

Ric. Jones. Rd, &c., a merye rejoisinge historie of the notable feastes of Archerye of the highe and mightie prince William, Duke of Shoreditch iiii^j. and a copie.

[For "*feastes* of Archerye" in this entry we ought of course to read *feates*. This "merry rejoicing History" was an account of one of the civic shooting-matches in the fields near Hoxton.]

TERTIO DIE OCTOBRIS, 1577.

Mr. Bynneman. Licensed unto him an oration in latten,

1577-8. intituled *Gabrielis Harvei Rhetor, vel duorum Dierum oratio de natura, arte, et exercitat. Rhetorica.....* iij^d. and a copie.

[Another of Gabriel Hervey's Latin works: it was printed by Bynne-man in 1577, with *Mense Novembri* on the title-page, so that it was entered in the month before it was published.]

XIIJ^{to}. DIE OCTOBRIS.

Hughe Jaxon. Lyncensed unto him the renowned Historie of Cleomenes and Juliet vj^d. and a copy.

[Published under this title in 8vo., in 1577, according to Herbert, (ii., 1133) and introduced by Ritson into his *Bibl. Poet.*, 299, as the work of John Phillip, but the Editor has never met with a copy of it. Warton (*H. E. P.*, iv., 302) merely refers to the above entry in the Stationers' Registers.]

John Arnold. Licensed unto him a little booke, conteyn- inge these Matters, viz., the complainte of veritye made by John Bradforde. An exhortation of mathewe Rogers to his Children. The complainte of Raphe Allerton and others beinge prisoners in Lolers Tower, and wrytten with their bloude howe god was their Comforte. A songe of Caine and Abell. The saience of m^r. Hooper that he wrote the nighte before he suffred upon a wall with a Cole in the newe Inne in Gloucester, and his saience at his deathe iij^d.

Memorand., that this booke was on the xjth daye of Novem- ber, 1577, Lyncensed unto James Robotham by the m^r. and wardens.

[This work was originally printed in 1559, and the late Mr. Bright had a copy of it with that date. Nothing is known regarding subse- quent impressions, though here entered for republication.]

UNDECIMO DIE NOVEMBR.

Edw. Aggas. Licensed unto him a Remembrance of the well employed lief and godlie ende of George Gascoign, esquier, whoe deceased at Stalmford in Lincolnshire the vijth

of October, 1577, reported by George Whetstons, gentle- 1577-8.
man iiij^d. and a copy.

[This tract was reprinted at Bristol in 1815, and it is also (with some errors) included in Chalmers' edit. of the British Poets. It is only necessary to add here that Whetstons, or Whetstone, as his name was properly and usually spelt, states on the title-page that he was "an eye-witness of his (Gascoigne's) godly and charitable end in this world."]

18^o. NOV., 1577.

John Charlwoode. Lycensed unto him the Defence of po-
vertie against the Desire of worldlie riches, Dialogue wise, col-
lected by Anthonie Mundaye..... iiij. and a copy.

[This seems to be the first time Anthony Munday had appeared in print. According to the Registers, he apprenticed himself to John Aldee on 1 October, 1576, calling himself "the son of Christopher Munday, late of London, Draper." (Shakespeare Society's Papers, iv. 39). He must have commenced authorship very early, and did not cease to write until he was old. Although Aldee was his master, we see that the printer of his first work was Charlwood. In the course of our Extracts, we shall have occasion to mention several pieces by Munday, not hitherto known to have been his productions. A Richard Munday is mentioned overleaf.]

John Charlwoode. Licensed unto him a Sonnet necessary
for this tyme of gods visitation, aswell againste the excessive
pride and abuse of apparell as other vices, to warne the Citie
and Cuntrey to returne to the Lorde iiij. and a copy.

[A proclamation to regulate the dress of different classes of the Queen's subjects was issued in 1577, and probably the "sonnet" above entered originated in that "Act of Apparel," as it was called. The author seems to have availed himself of it, in order to produce the belief that "pride and abuse of apparel" was one of the causes of the then visitation by the plague in London.]

Ric. Jones. Licensed unto him these three ballats folowinge,
viz., a godlie newe Songe, declaringe the lovinge kindnes of the
lorde towarde them that feare him. Item, a ballat intituled a

1577-8. myrror from all men from moste to the leaste by this merye morisdance at the Byrdes feaste viij^d. and copies.

[Although "three ballads" are mentioned, the titles of only two are given, and the sum paid by Jones was only for two. In the title of the second we ought to read a mirror *for*, and not a mirror *from*, all men, &c.]

Ric. Jones. Item, licensed unto him another ballet, Intituled a proper newe ballet taken out of the Third and Fourthe Chapters of the Thirde booke of Esdras, conteigninge iij. wise sentences uttered by iij. yonge men of the garde to Darius, surnamed Loughe, and King of Persia and Medea, and of the deliuerie of the Children of Israell and buildinge of Jerusaleme by the wisdome of Zorobabell, one of the three yonge men..... iij^d. and a copy.

[This was perhaps a reprint of the ballad, as we have supposed it to be, entered to William Griffeth in 1565-6 (Extracts, i., 115). For surnamed *Loughe*," we ought to read *Nothus*, or *Ochus*. The license may relate to a new edition of the Interlude "of the story of King Darius," of which we have given the original entry in Extracts, i., 119.]

25^o. NOVEMBR.

Roger Ward. Licensed unto him an enterlude intituled All for money..... iij^d.

[It was "printed by Roger Warde and Richard Munde, dwelling at Temple Barre. Anno 1578," under the title of "A moral and pitieful Comedie, intituled All for Money. Plainly representing the manners of men and fashion of the world now adayes. Compiled by T. Lupton," a well known author of that time, but the writer of no other existing drama. For an account of this singular piece, see Hist. Engl. Dram. Poetry and the Stage, ii. 347; but we may quote from it the following song, not there extracted, which has spirit and humour:—

"Hoyghe! hoyghe for money! more sweeter then honye;
Who will not for me take payne?
Each Lord and Knight for me will fight,
And hazard to be slaine.

I waxe of such force, that no earthly corse

1577-8.

But embraceth me out of measure:

The Doctor, the draper, the plowman, the carter,

In me have their joye and pleasure.

Money is my name, all over is my fame;

I dwell with every degree:

Though great be their living, yet can they do nothing

Without the presence of me.

Manie for my sake worke while their hearts ake,

Yet never thinke them selves wearie:

The smith and the shoemaker, the minstrell, the dauncer,

With me will drinke and be mearie.

But the churle and the covetous of me are so gelous,

That I can not get out of their sight;

But the serving man, the spender, the usurer and the lender,

Doe sende me abroad day and night.

I am worshipped and honoured, and as good am esteemed,

Yea, manie love me better then a God:

No sooner come I to towne, but manie bow downe,

And come if I holde up my rodd.

What neede I further shewe that every one doth knowe?

I doe but waste my winde;

For servants and prentises will privily robbe their masters,

For me they have such a minde."]

PRIMO DIE DECEMBER, 1577.

Mr. Marshe. Licensed unto him the booke of Genesis, an hyve full of honnye, the garden of the greate goodnes of god, gathered together into Englishe meeter..... xij^d. and a copy.

[The name of the author, which is on the title-page, William Hunnis, is not given in the entry. This book, and others from the same pen, became popular, and the "Hive full of Honey," &c., was printed by Marsh in 1578, both in 4to. and 8vo.]

1577-8.

2 DEC.

George Bisshop. Licensed unto him a booke wherein Dycinge, dauncinge, vaine playenge and Interludes, with other idle pastimes, &c., comonlie used on the Saboth daie, are reprov'd viij^d. and a copie.

[This remarkable work by John Northbrooke was reprinted by the Shakespeare Society in 1843, from what seems to be the earliest edition, "Imprinted by H. Bynneman for George Byshop," without date. A second edition, in 1579, was printed by Thomas Dawson. It is entitled "*Spiritus est vicarius Christi in terra*. A Treatise wherein Dicing, Dauncing, Vaine playes, or Enterludes, with other idle pastimes, &c., commonly used on the Sabbath day, are reprov'd by the Authoritie of the word of God and auntient writers. Made Dialoguewise by John Northbrooke, Minister and preacher of the word of God." Ritson seems to have known of no other impression but that of Dawson in 1579, but here we see that it was entered as for publication in 1577, and it came out, at the latest, in 1578.]

7 DEC.

Hugh Jaxon. Licensed unto him a booke intituled precious pearles of perfecte godlines, to be used of every faythfull xpian, begonne by the lady Fraunces Aburgavenny, and finished by John Phillip; auctorised by the Bisshop of London iiij^d. and a copy.

Thomas vautreollier. Licensed unto him a treatise of xpian righteousness, wrytten by John de l'Espine, mynyster of the worde of god, translated out of Frenche into Englishe by John Field, mynister iiij^d. and a copie.

[This John Field was the father of Nathaniel Field, the actor in Shakespeare's plays, (see *Memoirs of the Actors*, p. 206) and a very zealous enemy of and preacher against theatres and theatrical performances, notwithstanding the degeneracy of his son. We shall have occasion to speak of him again in reference to an accident at Paris Garden in 1583.]

XIIJ. DIE DECEMBR.

Paule Connyngton. Licensed unto him Wharton's Dreame,

conteyninge an Invictive againste certen abhominable Cater- 1577-8.
pillers, as usurers, extorcioners, leasmongers, and such others.

iiij^d. and a copy.

[John Wharton, to whom belong, as we may conclude, Wharton's Folly and Wharton's novel, already mentioned, was a schoolmaster: his "Dream" was printed by John Charlwood for Paul Conyngton, who entered it as above. It deserves mention that the author says that the work had been "perused and thought well of by John Fox, Robert Crowley, W. Wager, and Thomas Buckmaster." W. Wager was the author of the moral drama, "The longer thou livest the more Fool thou art," entered in our first vol., p. 191, which contains such a curious enumeration of popular songs. Wharton's "Folly" and "Novel" are not now known, but Herbert had a copy of his "Dream," dated 1578, which Ritson had also seen. Bibl. Poet., 391.]

20 DEC.

Richard Jones. Licensed unto him the lamentation of a
gentlewoman upon the death of hir late deceased frende Willm.
Gryffith, gent. iiij. and a copy.

[It is hardly likely that the William Griffith, gent., of this entry should be William Griffith, the printer, whose last dated work, however, appeared in 1571, having begun business in 1561. We may presume, therefore, that he died young, and possibly before the date when this "lamentation" was registered.]

VIJ^o. DIE JANUARIJ.

Ric. Webb. Receyved of him, for his license to printe a
booke intituled The second parte of the Mirror of magistrates,
conteyninge the fall of the infortunate prynces of this land,
from the conquest of Cæsar unto the commynge of Duke
Willm the Conqueror..... vj^d. and a copie.

[This "second part" of the Mirror for Magistrates (printed in 1578) was the authorship of Thomas Blenerhasset, who was most likely an Irishman, or of an Irish family, not yet extinct, and who wrote the twelve legends which it contains while he was in Guernsey Castle, from whence he dates his epistle on 15th May, 1577. Blenerhasset was also author of a poem of which bibliographers take no notice, called "A Revelation

1577-8. of the true Minerva," which came out in 1582, and was grossly adulatory of Queen Elizabeth. The late Mr. Heber had a copy of it.]

XVJ^{to}. DIE JANUARIJ.

Ric. Jones. Lycensed unto him A ballet intituled A christian conjecture of the newe blasinge starre ... iiij. and a copy.

[This ballad has been lost; but Jones also published a prose tract on the occasion of the appearance of this comet, called "A view of certain wonderfull effects of late dayes come to passe," by T. T., &c., from which we find that the blazing star was seen on the 10th November preceding the date of the entry.]

Henr. Bynneman. Lycensed unto him a booke intituled *Gabrielis Harvei musarum lachrime* iiij^d. and a copy.

[This was a Latin poem by Gabriel Harvey, on the death of Sir Thomas Smith, *Equitis Britannii, Majestatisque Regiæ Secretarij*. It was printed by Bynneman, with the date of 1578, and under the following title: *Gabrielis Harveii Valdīnatis Smithus, vel Musarum Lachrymæ, &c.*]

XXX^o. DIE JANUARIJ.

Jo. Aldee. Lycensed unto him A description of the purtrayture and Shape of those strange kinde of people whiche m^r. Martin Fourboisier brought into England A^o. 1576 and 1577 iiij^d. and a copy.

[Frobisher brought a native man, woman, and child with him, on his return from his second voyage: on his first voyage also he had "caught" one of the "savage people," and carried him to England, and these are the "strange kind of people" described in the tract here entered, but not now known. Respecting the man, woman, and child, and their speedy deaths, see Stow's *Annales*, 1154.]

John Charlwood. Lycensed unto him a commemoration of the life of Peter Kempe, late of Stamford, deceased, and also the tragicall discourse of him and his wife, deceasinge both within the space of v houres, reported by Thomas Clark, as Witnes of the same iiij^d. and a copie.

V^{to}. DIE FEBRUARIJ.

1577-8.

H. Bynneman. Lycensed unto him Tarlton's Tragicall Treatises, conteyning sundrie discourses and pretie conceiptes, in prose and verse iiiij^d. and a copy.

[These "tragicall treatises" by Tarlton have not come down to us, and it is only known from this registration that they ever had existence. They were perhaps not by him, as they seem quite out of his line, but an attempt by somebody to avail themselves of Tarlton's popularity.]

XIIIJ^{to}. DIE FEBRUARIJ.

Ric. Jones. Licensed unto him twee balletes, thone intituled a shorte and sweete memorye of Jack a Lentes Honestie, thother a mirror meete for wanton and insolent Dames, by example of Medusa kinge Phorcus daughter..... viij^d. and a copy.

[The first of these ballads may have reference to one licensed to W. Griffith in 1562-3, (Extracts, i., 68) called "How the world is well amended, quoth little Jack of Lent." Medusa, in the second, ought of course to have been stated to have been the daughter of King Phoreys.]

20 FEBR.

Raffe Newberie. Receyved of him, for his lycense to prynte the discourse of the life of a servinge man, compiled by Willm Dorrell iiiij^d. and a copy.

[This discourse, addressed to a large class not very likely to preserve it, has not come down to us. Nothing is known of Dorrell, beyond the entry.]

IIIJ^{to}. DIE MARCIJ.

Henr. Karre. Lycensed unto him a ballad intituled a godlie newe ballade, declaringe the unstedfast state of this myserable worlde, with a frendly admonition to repentaunce. Lycensed under the handes of the Wardens iiiij^d.

[No work, with which Henry Carre had any concern, as a printer, is known prior to 1580, and the above has entirely escaped notice.]

IX^o. DIE APRILIS, 1578.

Ric. Jones. Lycensed to him a songe of rejoycinge, wherein

1577-8. maie be seene howe muche little England is bound to our
quene iiij^d. and a copy.

Ric. Jones. Item, lycensed to him another songe, intituled
not to mans fantasie, but where god is pleased there goeth the
victorie iiij^d. and a copy.

XIIJ APRILIS.

Henr. Carre. Lycensed unto him a ballat for warning the
plagie rewardes that folowe all gamesters of dyce and of
Chardes [no sum.]

XVJ DIE APRILIS.

Ric. Jones. Lycensed unto him ij. ballates, thone of Kinge
Adonized that had his handes and towes cutt of, thother of the
spies that went to Hierico viij^d. and copies.

[The story of Adoni-bezek, here called Adonized, and the loss of his
thumbs and toes, is told in Judges, chap. i. The account of the two
men who were sent to view the land of Jericho is contained in Joshua,
chap. ii.]

Tho. East. Lycensed unto him a Daintie nosegaie of diverse
smelles, cont. manie pretie ditties to diverse effectes, compiled
in English verse by William Tregoo..... iiij^d. and a copy.

[This is most likely the same author who, in a previous portion of the
Register, (p. 34 of this vol.) is called Trigo. Nothing more is known of
him, or of his "ditties," &c., than is told in this entry; but Herbert mis-
took, when he assigned it to 1577, and Ritson followed this usually safe
authority; but the year is clearly 1578.]

XXVJ^{to}. DIE APRILIS.

Andrewe Maunsell. Lycensed unto him A booke intituled
the wonderfull workmanship of the world, *alias* an excellent
Discourse of xpian naturall Philosophie, Written in latyn by
Lambertus Daneus, and Englished by T. Twyne. ix^d. and a copy.

[The initials T. T. only are upon the title-page of this translation from
the Latin of Danæus, but the entry enables us to assign it unquestionably
to Thomas Twyne, the continuator of Phaer's Virgil. He is not to be

confounded with his brother, Laurence Twine, who was also an author: 1577-8. see p. 18.]

Xpofer Barker. Receyved of him, for his license to printe a sermon preached at the christeninge of a Jewe by m^r. Foxe, cont. an exposition of the xjth chapter to the Romans... iiij^d. and a copie.

[The conversion of a Jew, held in natural abhorrence by all Christians, was an event that attracted much attention at this period; and the sermon on the occasion was preached in Latin by John Fox, the martyrologist, translated by James Bell, and printed by Barker, with the date of 1578.]

Xpofer Barker. Rec. of him, for his lycense to prynte a booke intytuled Allarme to England, shewinginge what perils are procured where the people lyve without regard to martiall lawe, with A short discourse, conteyninge the Decaie of Warlike discipline..... iiij^d. and a copie.

[This work was "newly devised and written by Barnabe Rich," who, in some verses at the back of the title-page, explains "Why he took in hand to write this book." Although Rich produced many pieces in rhyme, and others in blank-verse, he is entirely omitted by Ritson in his *Bibliographia Poetica*. For a man of Ritson's knowledge, and with an author so voluminous as Rich, this is very singular.]

13 MAIJ.

Ric Jones. Rec. of him, for his licence to imprinte A Pamphlet in the praise of m^r. Captaine Forbisher, in forme of a Farewell at his Third voiage in Maye, 1578, by the Northest seas toward the Iland of Cataea iiij^d. and a copy.

[This "pamphlet" was written, and no doubt printed, in anticipation of Frobisher's departure, which took place on 31 May, 1578, with 15 sail, on his third voyage to Cathay.—Stow's *Annales*, 1160.]

23 MAIJ.

Ric. Jones. Rd, &c., A memorye of Death, howe busie he bragges to checke in the checker, Amonge the great bagges iiij^d. and a copy.

[This production, the title of which is in rhyme, was occasioned, pro-

1577-8. bably, by the fatal effects of the plague, then prevailing in London, among the officers of the Exchequer.]

XXIIJ^o. DIE JUNIJ.

Thomas Easte. Licensed unto him a lamentable confession of margaret Dorington, wief to Roberte Dorington, of Westmynster, whoe was executed in the pallace at Westmynster for murderinge Alice Foxe iiij^d. and a copy.

[We have not been able to find elsewhere any account of this incident: and the broadside—for such, no doubt, it was—has not survived. The next entry of a publication by Richard Jones has reference to the same event, and the title is more explanatory; but it seems somewhat strange that the execution should have taken place “in the palace at Westminster.” We are probably to understand that she was executed near, or within, the precincts of the palace.]

XXV^o. DIE JUNIJ.

Richard Jones. Licensed unto him a Tragicall memorye of the plagues of adulterye, by a late example of the deathe of foure haynous trespassers, with the confession of Margaret Doryngton, one of the foure, &c. iiij^d. and a copie.

26 JUNIJ.

Thoms Easte. Licensed unto him a proper newe ballad, wherein is declared whether the grieffe we take by the eare or that we receave by the eye is more greater... iiij^d. and a copy.

[“Grief” is here to be taken in the sense of injury. It is so used by Shakespeare, (“Julius Cæsar,” act iv., sc. 2) and by other writers of the time.

28th JUNIJ.

Edward White. Lyncensed to him a ballat intituled a ballat of one bewaylinge his wicked Lyfe, with a caveat or warninge to all yonge men iiij^d. and a copy.

PRIMO DIE JULIJ.

Rd of m^r. Harrison and m^r. Bisshop, for the licensinge of Raphael Hollingesheds cronycle xx^s. and a copy.

[This is the first edition of Holinshed's Chronicles, with the date of

1577 at the top of the title-page. It was printed by Bynneman. The 1577-8. sum paid was considerable.]

H. Bynneman. Receyved of him, for his license to printe the golden Aphroditis..... vjd. and a copie.

[The title of this work, printed by Bynneman in 1577, runs thus: "The golden Aphroditis: a pleasant discourse penned by John Grange, gentleman, student in the common lawe of Englande. Whereunto be annexed by the same authour, as well certayne metres upon sundry poyntes, as also other divers pamphlets in prose, which he entituled his Garden: plesant to the eare and delightfull to the reader, if he abuse not the scente of the flowres." Herbert (ii., 990) speaks of "Grange's Garden" as if it were a separate publication, without date.]

Mr. Coldocke.

Mr. Bynneman. Rd of them, for their lycense to printe A courtly Controversie of Cupids Cautels ... xvjd. and a copy.

[There is an imperfect copy of this rare volume among Bishop Tanner's books in the Bodleian. It consists of a translation in prose of five novels from the French by H. W.; i.e., Henry Wotton.]

- DECIMO QUINTO DIE JULIJ.

Tho. Woodcock. Licensed unto him theis copies hereafter mencioned, w^{ch} are sold by M^{rs}. Harrison, wief unto m^r. Luke Harrison, deceased, and which apertained unto m^r. Harison in his lief Tyme—

A Dialogue betwene the Cappe and the head,
Norton's booke to the rebelles.

[With twelve other religious and controversial works. Respecting the "Dialogue between the Cap and the Head," see our first vol. of Extracts, p. 99. "Norton's book to the Rebels" was of course Tho. Norton's address "To the Quenes Majesties poore deceived Subjectes of the North Countrey drawn into Rebellion by the Earles of Northumberland and Westmerland," which had been printed by H. Bynneman for Luke Harrison in 1569. Another tract, published in the same year, has been assigned to Norton, to which he has no sort of claim, and which as decidedly belongs to one of our early printers: it is moreover in verse; so that the writer, William Seres, must in future find a place in any new

1577-8. edition of Ritson's *Bibliographia Poetica*. It is entitled "An Aunswere to the Proclamation of the Rebels in the North. 1569;" and at the bottom of the title-page we read, "Imprinted at London by Willyam Seres. *Cum Privilegio*;" so that his own poem came from his own press, though we do not meet with any entry of it in the Registers. The tract consists of only ten leaves, 8vo.; and, as it is not included in any list of works printed by Seres, and is a great curiosity, only a single copy having been preserved, we shall not hesitate to give a quotation or two from it. It is wholly in fourteen-syllable ballad-measure, and opens thus—

"O, Lorde! stretch out thy mightie hande
against this raging route,
And save our Prince, our state, and land,
which they doe go aboute
For to subvert and overthrowe,
and make this Realme a pray
For other Nations here to growe:
what so, like fooles they say."

The Articles in the Proclamation of the Rebels are replied to scriatim. Of Article VI. it is said—

"You say hir Grace is led by such
as wicked are and evill:
By whom, I pray you, are ye led?
I may say, by the Devill.
Whom would ye poynt to leade hir Grace,
if you might have your choyse?
The Pope, I thinke, your father chiefe,
should have your holy voyse;
And then she should be led indeede,
as Lambe for to be slaine.
Wo worth such heades as so would fee
hir Grace for all hir paine!"

We soon come to a passage that curiously illustrates a proverbial saying in Shakespeare's "*King John*," act v., sc. 7: Seres remarks

"A Proverbe olde, no lande there is
that can this lande subdue,
If we agree within our selves,
and to our Realmc be true."

The tract ends as follows:—

1577-8.

“Bethinke your selves, and take advice,
and speedily repent :
Accept the pardon of the Prince,
when it to you is sent.
So may you save your bodies yet,
your soules, and eke your good,
And stay the Devill, that hopes by you
to spill much Christian blood.
God save our Queene, and keepe in peace
this Iland evermore,
So shall we render unto him
eternall thanks therefore.”

At the close we have “Finis quod W. S. ;” *i.e.*, William Seres, the printer. The production has no great merit beyond its loyalty, but it deserved as much notice as we have given it, since it introduces a new versifier in our poetical literature, and adds another to the list of our old printers who were authors. We alluded to this production in vol. i., p. 21, of our Extracts from the Registers.]

The Chronicles of England, Scotland, and Ireland, compiled by m^r. Hollinshed. Philosophie of the Courte.

[If there be no mistake, Luke Harrison (whose widow sold them, with twelve religious works, to Thomas Woodcock) was interested in Holinshed's Chronicles, as well as John Harrison, whose name is at the bottom of the title-page. For “Philosophie of the Courte” we must read “The Philosopher of the Court, written by Philbert of Vienne in Champagne, and Englished by Geo. North, Gentleman,” which had been printed for Luke Harrison in 1575.]

XVIJ^o. DIE JULIJ.

Henry Kirkham. Licensed unto him theis three thinges folowing, viz., Paule Buckes praier for S^r Humfrey Gilberte. Item, a ballad Intituled Looke London, looke to be warned, &c. Item, another ballad of one Harington, whoe suffred in York xij^d.

[This is a curious entry, and tends to show that Paul Bucke might be

- 1578-9. the author of the drama, "The Three Ladies of London:" although R. W. is stated on the title-page to have been the writer of it, "Finis. Paule Bucke" is at the end of it. Robert Wilson was a very popular performer of about the date when "The Three Ladies of London" was first published, 1584, (it was reprinted in 1592) and his initials may have been fraudulently put upon the title-page, although Paul Bucke might mean distinctly to claim the authorship at the close of the play. Above, we see, incontestably, that Paul Bucke was an author, for he wrote a "prayer for Sir Humfrey Gilbert," in 1578. We know that he was an actor, and that he had a natural son buried at St. Anne's, Blackfriars, in 1599. "Memoirs of the Actors," p. 131.]

27 JULY [1578].

- 1578-9. [The succeeding entries relate to the year between 22 July, 1578, and the same day in July, 1579.]

Henry Carre. Licensed to him a Caveat to those that boste of their beutie iiij^d.

[The following may, or may not, be the ballad intended: we know it only in MS., where it is entitled

A CAVEAT FOR BEAUTY.

Ye dames, that of your beutie boast,
 Now harken unto mee,
 And you will plainly see
 Such vanitie all gone and lost:
 Ye can not keepe it long at anie cost. *Vanity!*

The storie is both newe and true
 That I to you now tell,
 And manie know it well.
 Listen, faire Ladies, all of you,
 To what I saye and what doth here insue. *Vanity!*

It was a dame in London dwelt,
 A lady passing faire,
 Lovely beyond compare,
 The losse of all her beutie felt,
 Beutie that might the hartes of tygers melt. *Vanity!*

Her husband did in wealth abound, 1578-9.

 Upon her he did dote,
 And all her frendes did note

How she in glory scornd the ground:

Well knowne she was for pride all London round. *Vanity!*

But marke the end of wicked pride:

 It was Gods justest will

 She should be taken ill,

And feard it was she would have died:

Death summond her as not to be denied. *Vanity!*

Her husband for the Doctor sent,

 And when with speede they came,

 The Lady was all flame:

A fever did all hope prevent;

The Doctors shooke their heads with one assent. *Vanity!*

The face she gloried in whilere,

 The cheeke so faire and soft

 Her husband kist so oft,

Coverd with purple spots of feare,

And no one darde to come the lady neare. *Vanity!*

Hir husband would not be denied,

 For much he lov'd her still,

 And stayd against her will.

She knew the danger: he replied

That while she liv'd he would be at her side. *Vanity!*

Thus manie weekes she laide,

 Expecting hourly death

 To stop her burning breath,

But still grim Death the stroke delay'd,

And hope was kept alive, albeit dismayde. *Vanity!*

A fearefull object was she to beholde;

 Her face all blacke to sight

 That once was red and white.

Her husband all his bagges of gold

Would give for life, if life could have been solde. *Vanity!*

- 1578-9. By will of God, she did not dye,
 And she was sparde to bee
 A spectacle, that shee
 Might warne all ladies faire therby,
 How they take pride in short-livde vanity. *Vanity!*
- The pearly skin came of[f] her face;
 The lovely white and red
 Were gone, and them in stead
 Great seames and holes, to fill the place
 Of dimples that would Venus not disgrace. *Vanity!*
- This was pride's fall, and not denied;
 For nothing could restore
 Her beautie as before.
 She lives, but glad her face to hide,
 Warning all dames that boste of beautie's pride. *Vanity!*

ULTIMO DIE JULIJ.

Richarde Jones. Licensed unto him the famous Historie of Promos and Cassandra, devided into twoe Comicall discourses, compiled by George Whetstone, gent. vj^d.

[This drama in two parts is well known: it is upon precisely the same story as Shakespeare's "Measure for Measure," and was printed by R. Jones, with the date of 1578 in the colophon, and under the title, "The right excellent and famous Historye of Promos and Cassandra," &c. It was reprinted by Steevens in 1779.]

Richarde Jones. Item, licensed to him a readie remedie againste the laweles luste of love vj^d.

IIJ^{to}. DIE AUGUSTI.

Thoms Easte. Licensed unto him the mirror of knighthood and princelie deedes ij^a.

[No edition of this work seems to be recorded earlier than that of 1598, twenty years after the date of the above entry: it was then printed by East, with the title, "The Mirror of princely Deeds and Knighthood," &c., translated by Margaret Tyler. We shall find it mentioned again hereafter as a work in many parts.]

18 AUGUSTI.

1578-9.

Jhon Charlwood. Lycensed unto him An epitaphe of the lady Lomley..... vjd.

W^m Bartlet. Lycensed unto him a pamphlet of the mother that murdered hir children at Kylborne iiij^d.

Ric. Jones. Lycensed to him a ballat called a dolefull songe ij^s. vjd.

Which he had printed without license.

[Consequently, the two shillings and sixpence was imposed upon him as a fine, and ought properly to have found a place in a different part of the Register. Possibly it was "The doleful Dance and Song of Death:" see "Roxburghe Ballads," p. 1.]

20 AUGUSTI.

John Charlwood. Licensed unto him—A newe ballad, declaringe the frailtie of this worlde.—Item, a proper iiij^d. faringe, well worth the wearinge.—John Cockins fair- iiij^d. inge for maydens and wives, &c. iiij^d.

[We may conclude, perhaps, that the name of the writer of the last ballad was John Cockin. These fairings seem to have been issued in expectation of the commencement of Bartholomew Fair early in September. This remark will also apply to the second of the ballads in the next entry.]

John Alde. Licensed unto him a pretie newe Jeste to iiij^d. make you laugh at—The finest new fairinge that ever iiij^d. ye see—A distressed wight bewaylinge his estate iiij^d.

Walt. Whitney. Licensed unto him an epitaphe upon the ladie Lomney vjd.

[Just above, she has been called Lady Lomley, in a ballad licensed to John Charlwood. John de Lumley, Baron Lumley, had come to the title in 1547: this epitaph was probably on the death of his wife, but he lived until 1609.]

Henr. Bynneman. Licensed unto him a booke intituled Gabrielis Harvæi Χαίρε, vel gratulationes Valdimenses

xij^d. and a copie.

[The title, as printed by Bynneman in 1578, is *Gabrielis Harveii*

1578-9. *Gratulationum Valdinensium Libri quatuor*, the first book being dedicated to the Queen, the second to Lord Leicester, the third to Lord Burghley, and the fourth to Lord Oxford.]

XXIIJ°. AUGUSTI.

Thom. Woodcock. Lycensed unto him Florio his first frutes, beinge dialogues in Italian and Englishe, with certen instructions or preceptes to the learninge of thitalian tonge. xij^d.

[It was printed by T. Dawson for T. Woodcocke, in 1578, with this title, "Florio, his firste Fruites: which yelde familiar Speech, merie Proverbes, wittie Sentences, and golden Sayings," &c. Florio was the translator of "*Montaignes Essays*," which furnished Shakespeare with a celebrated passage in his *Tempest*, and may be said, we think, to settle the point that that play was not written until after 1603, when Florio's translation was published. Shakespeare's own copy of the *Essays*, with his autograph, is in the British Museum, and we may be tolerably sure that this identical volume was under his eye, when he wrote Gozalo's description of what he would do in his imaginary kingdom.—Collier's Shakespeare, i., 36.]

XXX°. AUGUSTI.

Henry Bynneman. Lycensed unto him the joyfull Receavinge of the Quenes ma^{tie} into Norwyche. viij^d. and a copie.

[A masque introduced into this tract was by Henry Goldingham; Bernard Garter was also concerned in it. It was printed by Bynneman, in 1578, and is reprinted in Nichols's *Progresses*, ii., 67.]

Ric. Jones. Lycensed unto him, A mournfull memorie of the death of S^r Robert Bell. Whereunto is added a short epitaphe of serjeant Lovelace vj^d.

[We have before (p. 47) had a publication on this melancholy incident, which happened in July, 1577, more than a year anterior to the preceding entry, which seems out of its place, unless it relate to a reprint. We have also already (p. 37) inserted a notice of a broadside on the death of Sergeant Lovelace.]

Edw. White. Lycensed unto him A dolefull discourse or sorowfull sonnet made by one Edward Fallowes, whoe lately suffred death at S^t. Thomas Wateringe for a Robberie. And

for his fine for printinge the Jocund joy of the meetinge of ij 1578-9.
 Lovers without lycense, and yt beinge an indecent ballat.
 And also for penitent confession to the tune of thaged man's
 dump v^s.

[This is, we apprehend, the earliest mention of a ballad suppressed for indecency: Edward White, knowing perhaps that he should not get it licensed, published it without authority. How much he paid for fine is not stated; but, supposing him to have given eight pence for licencing the two other ballads introduced in the entry, the fine would of course have been four shillings and four pence.]

NONO DIE SEPTEMBRIS.

Ric. Jones. Lycensed unto him a ballat intituled Remem-
 ber the poore iiij^d.

Ric. Jones. Item, Lycensed unto him a booke intituled the
 payne of pleasure, compiled by N. Britten viij^d.

[There must be some mistake in this entry: no such work as "The Pain of Pleasure," by Nicholas Breton, is known; but Dr. Farmer had in his library a quarto tract in verse by Anthony Monday, called "The Pain of Pleasure," unless Herbert (iii., 1337) be in error in asserting the fact. This was printed by Henry Carr in 1580; and it is possible that Richard Jones, having heard of the book as ready, and wishing to secure the publication of it, entered it by anticipation in September, 1578, and blunderingly imputed it to Breton. Ritson (Bibl. Poet., 142, 282) gives the same work, or, at all events, a work with the same title, to Breton and Monday.]

XJ^{mo}. DIE SEPTEMBR.

Edw. White. Lycensed unto him a ballad intituled A tri-
 umphant encouragement of all Inglishe hartes to nourishe, that
 god shall so provyde for them that they in fame shall floo-
 ryshe iiij^d.

Item, lycensed to the said Edward White another ballad,
 intytuled This songe the qualities of the world dothe shewe,
 howe all thinges doo mend by in faythe, sir, no iiij^d.

[The clerk made some blunder in the measure of the rhyming title of the first ballad, and in the meaning of the rhyming title of the second:

1578-9. for "by in faythe, sir, no," we certainly ought to read, "by *my* faythe, sir, no." We may be pretty sure, also, that the following entry is wrong, and that "see," in the last line but one, ought to be "free."]

Item, lycensed to the said Edward White another ballad, intituled A ballad against all suche as vainlie doo saye All thinges in old tyme were at good staie, and nowe that the gos-pell is preached see all thinges are so deare yt is strange to see iiij^d.

Jhon Charlwood. Lycensed unto him these ij. ballates, viz, one intituled a newe ballad of the end of the world, and of the signes and tokens afore the second comminge of xpist, taken out of holie script iiij^d.

Item, another, intituled A ballat of many miracles done by our saviour Jhus xpist, while he remained on the earthe perfect man, sinne only excepted iiij^d.

[In our first volume, (Extracts, i., 125) we have made some quotations from a ballad (not a broadside) entered by Pickering in 1565-6, and printed by him on "the tokens preceding the Judgment-day;" and the first ballad recorded above is on the same favourite subject, if, indeed, it were not a mere reprint. The second ballad seems to have been doctrinal as well as historical.]

Toby Cooke. Lycensed unto him a booke, beinge A dis-course of the happines of this our Age xij^d.

XVIJ SEPTEMBRIS.

Henry Carre. Lycensed unto him, &c., these ij. ballates folowinge, viz. :—

Nowe all kinde of huntinge is greatly abused iiij^d.

A painfull wight oppressed with a grevous wound com-playnethe iiij^d.

Of thend of the world and second comminge of xpist iiij^d.

[Another pious ballad, on the end of the world and the second coming of the Saviour, in anticipation, perhaps, of the demand at Christmas for such publications.]

Abraham Newman. Lycensed unto him ij. ballates, one of

dice, wine, and women, and thother, alarme to Eng- 1578-9.
 London. land viij^d.

[The word "London" is inserted in the margin as a correction, as regards England. In 1569-70, Richard Jones (vol. i., 221) entered "A larum to the true hearted subjects of London;" and in 1573 was printed a poetical tract, entitled "A Larume Belle for London," by John Carre: the latter is admonitory and satirical, by a writer of verses of whom no notice has hitherto been taken. It opens thus—

"For thee, O London, I lament,
 And wring my hands with mourning chere,
 Because that thou wilt not repent,
 Seyng thy destruction draweth nere:
 If it be true, as scriptures tell,
 Thy synnes will sinke thee downe to hell."

Of this production (which came from the press of Henry Kirkham) no farther specimen will perhaps be necessary; and, as the ballad against "Dice, Wine, and Women," has come down to us, although only in MS., and is a more amusing production, we may venture to insert it here, merely observing that it is probably the same production, the registration of which is twice given in our former vol., pp. 111, 115. It has for title,

WINE, WOMEN, AND DICE.

Wine, women, and dice,
 Do fooles still intice,
 But the wise, with a trice,
 Alwaye flye them.
 Dice, women, and wine,
 To gether combine
 To snare us in crime:
 Never try them.

Dice, wine, and women,
 So quod the wise Roman,
 Are usefull to no man:
 Refuse them.

578-9.

And this I can say,
 They will shewe the way
 To hell flames, and no nay,
 If you use them.

In a very briefe song
 I will show you the wrong
 To them doth belong,
 If you heare me.
 There is no good thing
 That from them can spring,
 But ruine they bring,
 And, O deare me!

I will speake of them all
 Just as it may fall;
 The choise is but small
 Betwixt evill.
 Dice shall come first,
 Then, wine the accurst,
 Women last and worst;
 Then, the devill.

Dice, made of bones
 Of dead men, cause grones
 Of the living, which stones
 Move to pittie.
 For the garment of Christ
 The souldiers threw dice,
 And our Lord sacrific'de
 Nere the cittie.

When a man drinkes,
 He cant see, and he winkes,
 And falles in the sinkes
 All so stinking.
 His braines are so muddie,
 He never can studie;
 His nose it lookes bloudie
 With drinking.

Now to women I come:

1578-9.

They are speaking when mum,
And still beate the drum

Fore all vyces:

They are divells of fleshe,
Soe tender and neshe,
Soe lovely and freshe,
To intice us.

But of them be ware,
For divelles they are,
And all men insnare,

But to grieve us:

A divell of hell
You alwies may smell,
But a woman more fell
Will deceive us.

An angell she seemes
To men in their dreames:
With mischief she teemes,
And she fills us.

All evill and vyce
Doe from her take rise,
The true cockatrice;
Looking kills us.]

XX°. SEPTEMBR.

Henry Bynneman. Lycensed unto him the enterteignment
of the Q. Ma^{tie} in Suffolk and Norfolk, gathered by Tho.
Churchyard xij^d. and a copie.

[On p. 66 is the entry of a different tract on the same progress of
Queen Elizabeth, also, like this by Thomas Churchyard, printed by
Bynneman. To Churchyard's "Discourse of the Queenes Majesties En-
tertainement in Suffolk and Norfolk," &c., are appended two small poems;
one in "Commendation of Sir Humfrey Gilbert," and the other, a "Wel-
come home to M. Martin Frobisher," who reached England 1 October,
1579. In the body of the tract Churchyard thus speaks of the rival em-

1578-9. ployment of, and publication by Goldingham and Garter—"I was the fyrste that was called and came to Norwiche about that businesse, and remayned there three long weekes before the Court came thither, devising and studying the best I could for the Citie, albeit other Gentlemen, as Maister Goldingham, Maister Garter, and others, dyd steppe in after, and brought to passe that already is sette in print in a Booke." Perhaps Goldingham, Garter, and others, were called in by the corporation of Norwich, because they found Churchyard too slow in his operations and inventions. The above extract and the entry prove that his rivals were likewise beforehand with him, as far as the press was concerned.]

XXV°. SEPTEMBR.

Ric. Jones. Lyncensed unto him, &c., these ij. ballads or thinges folowinge, viz., Eldertons solace in tyme of his sicknes, cont. sundrie sonnetes upon manie pithie paraboles..... viij^d.

Item, A mery songe of a kinge and a shepd iij^d.

[Herbert mentions the first of these entries, but says nothing of the last (ii., 1053). We have no other tidings respecting "Elderton's Solace," probably pious poems published under his name. The "merry song of a King and a Shepherd" may have been, and most likely was, "King Alfred and the Shepherd," inserted in Evans's Ballads, vol. i., p. 11, edit. 1784.]

Hughe Spooner. Lyncensed unto him, &c., A thousand notable thinges of sundrie sortes xx^d.

[By Thomas Lupton: the earliest edition we have seen bears date in 1586.]

IIJ°. DIE OCTOBR.

Mr. Barker. Lyncensed unto him, &c., A psalme or songe of praise and thankes gyvinge, to be songe on the xvijth day of November, for the Quenes Ma^{ty} iij^d.

[In the preceding year Christopher Barker printed "A form of Prayer and Thanksgiving," on the return of the day of the Queen's accession, which has been preserved, but not his "Psalm, or Song of Praise and Thanksgiving," on the next anniversary. We shall meet with other entries of productions of a similar character.]

15^o. DIE OCTOBR.

1578-9.

Henry Carre. Lycensed unto him a ballat intituled A viewe to all Traytors, to warne them from their wycked dealinge, and howe god shall prosper their prynce, to their great Confusion iiij^d.

[Most likely, this was a ballad of congratulation on the escape of the Queen on various occasions, with reference to the completion of another year of her reign.]

20 OCT.

John Charlwood. Lycensed unto him, &c., ij. ballates followinge :

Thone intituled A paire of garters for yonge menne to weare that serve the lord god and lyve in his feare iiij^d.

Thother intituled the complaint of povertie for lacke of frendship iiij^d.

[Probably, representations of a pair of garters, with scriptural texts upon them, though here entered as a ballad, like the "Complaint of Poverty for the lack of Friendship;" of which we now know nothing.]

IIJ. NOVEMBR.

Mr. Bysshop,

Underwarden. Lycensed unto him the displayenge of the familie of love, with the lyves of their Authors vj^d.

[This tract by I. R. (John Rogers) was printed by Henry Middleton for George Bishop with the date 1579, under the title of "The Displaying of an horrible Secte of grosse and wicked Heretiques naming themselves the Family of Love," &c.]

VIJ^{to} DIE NOVEMBR.

Andrew Mansell. Lycensed unto him, &c., Thestate of swearinge and Swearers vj^d.

[Some story, perhaps, of a judgment which fell upon a person or persons in the habit of using oaths.]

VIJ^o. DIE NOVEMBR.

Ric. Jones. Lycensed unto him, &c., A pithie and pleasant discourse, dialogue wyse, betwene a welthie citizen and a

1578-9. miserable souldier, briefely touchinge the commodyties and discommodyties bothe of warre and peace, by W. Warren. vjd.

[The Register contains the only record of this production by an author of whom we shall have more to say hereafter. Ritson takes no notice of this entry.]

VIIJ^o. DIE NOVEMBR.

Jhon Oswald. Lycensed unto him, &c., A ballat begynnyng, Heighe hoe, my hart is heauey to write the pitifull newes in every place:..... iij^d.

15 NOVEMBR.

M^r. Barker, printer

to the Q. mat^{ie}. Lycensed unto him, &c., ij. Little Anthemes or thinges in meeter of hir Ma^{tie} iij^d.

[Christopher Barker had been appointed "printer to the Queen's Majesty" on the 18th September, 1577, the date of his patent; and on the preceding page of the Register his name is given without any such addition. We have no clue to the "two little Anthems, or things in metre," here attributed to Elizabeth, or possibly only relating to her.]

M^r. Barker. Lycensed unto him, &c., An Antheme or songe begynninge Lord save and blesse with good increase the churche our quene and realme in peace iij^d.

[This entry bears date two days before the anniversary of the Queen's accession, and we may perhaps conclude that this "anthem, or song," was then in print, and ready to be issued and sung on that joyful occasion. On 3 Oct., Barker had entered another "psalm or song of praise and thanksgiving." See p. 72.]

Richard Jones. Lycensed unto the said Richard Jones, &c., A songe for yche subject that in England beares breathe, to praie god and saie god save Quene Elizabeth iij^d.

[The measure of this song, on the same occasion and published under the same circumstances, could hardly have been very good, if the clerk copied the title correctly.]

Tho. Man. Lyncensed unto him, &c., iiij. ballates, viz.: 1578-9.

A pretie songe of the judgement day, when death shall fetch
all awaie iiij^d.

A most profitable patterne to all xpian men, forwarnyng the
day of Judgement iiij^d.

A godlie exhortation unto Englande to repent him of theire
evill and sinfull waies, shewing the example and distruction of
Jerlm and Andwarp iiij^d.

The Lamentation of a yonge man confessinge his former lyfe
that he hathe led iiij^d.

[There must be some mistake in the title of the third ballad, as it
stands in the Register, but the meaning is obvious.]

Tho. Newton. Lyncensed to him, &c., A letter of a woman
sent to hir husband beinge absent from hir. Item, an answeere
of a letter which a woman sent unto hir husband viij^d.

SECUNDO DIE DECEMBR.

Gabriel Cawood. Licenssed unto him the Anotamie of witt,
Compiled by John Lyllie, under the hande of the bishopp of
London xij^d.

[This is the first time a name of great distinction in our imaginative
literature has occurred in the Registers. It is singular that Lily should
have left nothing behind him in verse to entitle him to a place in Ritson's
Bibl. Poet., unless it be some songs, which, being in his plays, did not
come within the plan of that antiquary, so patient in his pursuit, and
so impatient in his personal character. The work above entered was most
popular, and was often reprinted, but it came out originally in 1579,
or 1580, with no date on the title-page. The clerk seems to have
omitted the first word of the title, which runs thus: "Euphues. The
Anatomy of Wit. Verie pleasaunt for all Gentlemen to read, and most
necessarie to remember," &c., by John Lyly, M.A. It was brought to
Stationers' Hall for entry, recommended, as we see, by the imprimatur of
the Bishop of London. Another edition, in 1581, professes to be "cor-
rected and augmented," but without any real change in the text.]

1578-9.

TERCIO DIE DECEMBR.

Raffe Newbery. Lycenced unto him the warre of Flaunders,
Compiled by Mr. Churchyard vj^d.

[Under the following title, and with the date of 1578—"A Lamentable and pitifull Description of the wofull warres in Flaunders, since the foure last yeares of the Emperour Charles the fift his raigne," &c. "Written by Thomas Churchyarde, Gentleman." It is in prose and verse, and in the dedication to Sir Francis Walsingham the author says that his book is "not gathered out of other men's gardens, (the more my oversight) as the bee sucketh forth honey from severall sweete floures, but collected and taken from the compasse of mine owne knowledge and experience of our time, in the view of mine eye and reach of my reason." He wrote various other productions on the same theme; and in a poem "To the World," at the end, he says to his book—

"Thou shalt have mates to follow thee,
and help thee if thou fall:
I have wide scope at will to walke,
Yea, penne and Muse at call,
And other bookes that I must needes
committe to Worldes report.
He is thrice blest that well doth worke;
our time is heere but short."]

Edward White. Lycensed unto him, &c., A ballat intytuled The Devills temptation to xpist our salvation.

John Charlwood. Lycenced unto him an epitaphe upon the death of S^r Andrewe Corbet iiij^d.

[Perhaps an ancestor of the present baronet, and grandfather to the celebrated Bishop Corbet.]

XJ^o. DIE DECEMBR.

Tho Dason. Lycensed unto him, &c., A booke intituled A handfull of honnie succles gyven for a newe yeres gift unto the Ladies and gentlem. of the privie chamber vj^d.

[This entry is important, in reference to a very popular and pious work by William Hunnis, since it shows that there was an intention to print it about six years anterior to the date of any known edition: more-

over, it can be proved, incontrovertibly, that it was actually printed in 1578-9. August, 1579, although no edition is extant earlier than that of 1585, when it was preceded by another work of the same character and by the same author. In a portion of the Register-book not devoted to entries of works published, or to be published, we meet with the following record respecting Hunnis's "Handful of Honeysuckles"—

X^o. AUGUSTI, 1579.

"Henry Denham.

T. Dason. Upon the hearinge of a controversie betwixt the said parties, touching a booke called a handfull of honye suckles, printed by the said T. Dason, and pretended by the said H. Denham to be a prayer booke, yt is ordered at a Court holden this day, by assent of the parties, that Dason shall deliver all the rest which he hath of the said bookes at the rate of viij^s. the C, to Denham. And always at the re-printing of the said booke leave out all such titles and notes as doo shewe or declare the same to conteyne any prayer or prayers."

The fact seems to be that Denham had complained of an invasion, by this work, of his exclusive patent to print prayer-books, and the Company decided that he was in the right, and that Dawson should deliver to Denham all the copies of the "Handful of Honeysuckles" he had printed at eight shillings per hundred, which was probably allowed for Dawson's expenses. Nevertheless, in 1585, as appears by the same volume of the Register, "the copy," as it is called, was awarded to Dawson; and on 6th December of that year it was ordered that Denham should pay Dawson £10 for printing the books, and forty shillings for his interest in the undertaking. It came out in 1585 with Denham's imprint. This history of a poetical work which subsequently went through many impressions is quite new.]

16 DECEMBER.

H. Bynneman. Lyncensed unto him, &c., A booke intituled A newe yeres gifte, dedicated to the Popes holynes and all Catholiks addycted to the sea of Rome, preferred the first of January, in the yere of our lord after the course and computation of the Romanistes, 1579, by B. G., citizen of London.

vj^d. and a copie.

[This production may be by Bernard Garter, Barnaby Googe, or

1578-9. neither of them, but by some writer with the same initials, who was also "a citizen of London," as the title-page states. It was printed by Bynne-man quite at the close of 1578, in order to be ready for 1 January, 1579, when New-year's gifts were presented, and not on the 26th March, when the civil year began. Ritson, upon no ground but the initials, which is evidently insufficient, assigns the "New Year's Gift" to the Pope to Barnaby Googe.—Bibl. Poet., 222.]

H. Carre. Lycensed unto him, &c., a newe ballad, declaringe the unstedfastnes of our lyfe by the example of elder age, who have alreadie plaid their partes and left to us the Stage iiij^d.

SECUNDO DIE JANUARIJ.

Ric. Jones. Lycensed unto him, &c., these ij. thinges folowinge, viz.:

A mery Devyce concerninge cardinge at Yche kynd of plaie iiij^d.

Item, a communication betwene a carefull Wyfe and her comfortable husband iiij^d.

[This "merry device concerning carding, at each kind of play," would no doubt have afforded some curious illustrations of the games of the time, had it fortunately been preserved. Such has luckily been the case with the second ballad, although we have it only in a reprint, at least seventy years later than the time when it was originally published by Richard Jones. See "The Householder's New-years Gift," in "The Book of Roxburghe Ballads," 4to., 1847. Many ancient popular productions have come down to us in comparatively modern reprints, besides such as we have only in MS., and of which printed copies may in time be discovered.]

John Charlwood. Lycensed unto him the Idle huswifes exercise iiij^d.

XX^o. DIE JANUARIJ.

Ric. Jones. Lycensed unto him the three thinges folowing, &c.:

Viz., the chippes of salvation hewed out of the tymber of faithe, by Tho. Pritchard vj^d.

Item, the Regiment of honest life, by the same..... vjd. 1578-9.

[The last must be the same work as was called "The Schoole of honest and vertuous Lyfe," when it was licensed in 1569. (Extracts, i., 209.) This was probably the entry of a new edition.]

Item, a ballat intituled a preparation to the terme of Judgement to Judgement iiij^d.

Andr. Mansell. Lycensed unto him a booke in meter, compyled by Tho. Churchyard, of the miserie of Flaunders, the calamitie of Fraunce, misfortune of Portugale, unquietnes of Ireland, troubles of Scotland, and the blessed state of England vjd.

[This is one of the "mates to follow thee," which Churchyard promised in the quotation we have made on p. 76. The title is given with sufficient particularity above; but, as the work is one of the very rarest of Churchyard's pieces, we may insert the imprint, which immediately follows the date, 1579—"Imprinted at London for Andrewe Maunsell, dwelling in Paules Church-yard, at the signe of the Parret." Ritson was unacquainted with the work; but, of the only two copies, we believe, yet discovered, one is fortunately in the British Museum. Herbert omits to mention it.]

Jhon Charlwood. Lycensed unto him, &c., a booke intituled Cotes comparison of the hollie and Ivey compared with true Religion and superstition, &c. vjd.

[On p. 45 of our first vol. is entered to W. Copland a ballad of "Holly and Ivy," which may have had some connexion with the above by being converted to a religious purpose. Regarding Cotes, and any other work by him, we have no information.]

7 FEBR.

John Aldee. Lycenced unto him, &c., Tarltons Devise upon this unlooked for great Snowe iiij^d.

[Tarlton took advantage of the floods in 1570 to put forth a ballad on the occasion, the entry of which we have extracted on p. 12 of our present volume, where we have also referred to the above registration of a "device" by the same author, upon the sudden fall of snow which, Stow

1578-9. tells us, occurred on 4th February, 1579, and when it lay in the streets of London "two foote deepe in the shallowest" — (*Annales*, 1160). It lasted, according to the same authority, "till the 8 day," so that the entry was made while the "unlooked for great snow" still continued to fall. The "device," which no doubt was a ballad, has not come down to us.]

Henr. Kyrkham. Lycensed unto him, &c., a Ballat of the strange child in Italye: an epitaphe upon the death of marmaduke Lacye, Esquier, Justyce of the peace within the Est Ryding of the Countie of York, who died the xiiijth of December, 1578: the ballat made by John Juxon, and thepitaphe by Tho. Cowton viij^d.

[Ritson (*Bibl. Poet*, 175) introduces Thomas Cowton, on the strength of this epitaph upon Lacy, but he omits John Juxon, who has an equal claim, on the score of the ballad of "the strange child in Italy." The last is therefore a new name in our poetical annals.]

13 FEBRUARY.

Mr. Watkins. Lycensed unto him, &c., a booke intituled a sweord against swearinge vj^d.

[Herbert (ii., 1030) says, by mistake, that this book, "A Swoorde against Swearinge," was licensed in 1577, but here we see that the entry was made on 13 February, 1579. It was printed without date, so that the precise period when the license was granted becomes of some little importance.]

14 FEBRUARY.

Ric. Jones. Lycensed unto him a ballat, &c., of a Northerne mans reporte of the wonderfull greate snowe in the southerne partes, but most specially of many marvailous monsters that he sawe in London, with other mischances, &c. iiij^d.

[Another ballad on the "unlooked for great snow," celebrated in Tarlton's "device," but with the addition of reports of "many marvelous monsters" seen in London, &c., by way of novelty. Another heavy fall of snow took place on 24th April.—Stow's *Annales*, 1160.]

19 FEBRUARIJ.

Edw. White. Licensed unto him, &c., ij. ballads, thone

intituled a newe scottishe songe, and thother A briefe Reher- 1578-9.
sall of the bloodie battell in Barbary viij^d.

[i.e., the Battle of Alcazar, on 4th August, 1578, in which Thomas Stukeley, "that bubble of emptiness and meteor of ostentation," as Fuller, in his Worthies, (p. 258, edit. 1672) calls him, with eight hundred followers, was destroyed. A ballad entitled "The Life and Death of the famous Lord Stukely," probably not that entered above, is reprinted in Evans's Collection, iii., 148, edit. 1810, and the incidents formed the subject of a play called "Stewtley," acted by Henslowe's company in 1596: see his Diary, printed by the Shakespeare Society, p. 77, 83, &c. It was probably the same drama as that published under the title of "The Battle of Alcazar," in 1594, and of late years imputed to George Peele.]

28 FEBRUARIJ.

Jhon Hynde. Licenced unto him, &c., ij. ballades, thone dialogewise betweene William Waxwise and Walter Wold be Wanton, concerninge thabuse of the Sabothe Daye: thother the lamentation of a synner troubled in consyence ... viij^d.

[The first of these ballads, had it been preserved, would probably have been curious, with reference to the amusements ordinarily practised on Sundays, including, no doubt at this date, theatrical performances.]

v^{to}. DIE MARCIJ.

Jhon Hunter. Lycenced unto him, &c., theis viij. ballates insuinge ij^s. viij^d.

1. A notable deede of the constancye of a true xpian under the persecution of Valerian, the 8 emperor of Rome.

2. A complainte of people againste the world, and the worlds reply ag^t the people.

3. A translated tantara of transitories present and terrors to come.

4. Their usage so leave it, as yow would Receyve it.

5. The gonners pryce.

6. A godly songe, declaringe the singular love of god toward mankind in suffrynge for sinne.

7. A Vayne to viewe the vanitye which hoordeth in humanitye.

1578-9. 8. A prayer or petytion to almightie god, throughe christe, to forgyve us our sinnes, and to Receyve us to his mercye.

["Tantara," used in the third of these entries, was apparently the name of a particular form of ballad, intended to arouse like the sound of a trumpet: in the "Handful of Pleasant Delights," 1584, is inserted "L. Gibson's Tantara." That entered above was "a translated Tantara," but we are not told from what language. None of the eight ballads are, we believe, now known.]

18 MARCIJ.

Edw. White. Lycenced unto him, &c., A ballad of the fyrst fall of our father Adam and Eve, for the breache of gods commaundement, and of his Recoverye againe by the promised seede Jesus christe..... iiij^d.

24 MARCIJ.

Ric. Jones. Lycenced unto him a ballad intituled sick, sick, &c. viij^d. and a copie.

Ric. Jones. Rd of him for an epitaphe of my L. Keeper. iiij^d.

[George Whetstone's "Remembraunce," on the death of Sir Nicholas Bacon, "who deceased the 20th day of February, 1578," was printed for Myles Jennyns, and this "epitaph" entered by Richard Jones was, no doubt, a different production. We shall meet with the entry of Whetstone's tract, on p. 85; and, as it is now lying before us, we may quote from it the following:

AN EPITAPH, AUNSWERABLE TO HIS HONOURABLE VERTUES.

Here under lies Sir Nicholas Bacon, Knight,
 Lorde Keeper late, but not of justice spare,
 Whose office was to give wrong'd men their right,
 Aright to use whiche charge was all his care:
 Bribes coyn'd no grace whereas the cause was bare.
 He liv'd belov'd, and is lamented deade:
 In mens good will his gifts this liking breade."

L. Ramsay was the author of an extant broadside on the same occasion, which was "imprinted at London for Timothy Ryder," under the following heading—"A short Discourse of mans fatall end, with an unfayned Commendation of the worthinesse of Syr Nicholas Bacon, Knight,

Lord Keeper of the great Seale of England: Who disceased the xx day of 1578-9. February, 1578."]

Tho. Gosson. Rd of him for a ballad concerninge the murder of the late Kinge of Scottes..... [no sum.]

[As no sum was paid by Gosson, (whose name is here first met with) it is possible that the license was withheld or delayed, on account of the subject of the ballad: it was nevertheless printed by him under the subsequent title—"A Dolefull Ditty, or sorrowfull Sonet of the Lord Darly, sometime King of Scotts, Nevew to the noble and worthy King, King Henry the eyght; and is to be song to the tune of Blacke and Yallowe." At the end are the initials H. C., and the production has usually been assigned to Henry Chettle, to whom it probably belongs.]

Jhon Charlwood. Rd of him, for the barbarie newes of the battell there..... vj^d.

[A prose tract on the same subject as the ballad which Edward White entered on the 19th February. Charlwood called it, in the extant printed copy, "A dolorous Discourse, &c., of a bloody Battle fought in Barbarie 4 Aug., 1578."]

J. Charlwood. Item, the Lamentation of the Pope for the death of Don Jhon..... iiij^d.

[A poetical tract of only four leaves, attributed to Henry Chettle, and called "The Popes pittifull Lamentation for the death of his deere darling, Don Joan of Austria, and Death's answer to the same. With an Epitaph upon the death of the said Don Joan. Translated after the French printed copy by H. C." The Epitaph is dated 1 October, 1578, and runs thus:—

"Don Joan of Austria heere entom'd doth lye,
That was the worthy warriour willom nam'd,
Who prowdly did of late his power applye
The fatall foyle of Flaunders to have fram'd.
Of stomack stoute and hawghty hart he was,
And made his vaunt the Emperor's sonne to be;
But yet the thing he sought to bringe to passe
The living Lord hath frustrate made, we see."]

- 1578-9. J. Charlwood. Item, a Shrovinge for ladies iij^d.
 Mr. Denham. Licensed unto him the enemy of securitie. viij^d.

[A translation by Thomas Rogers, and printed with the date of 1580.]

Edw. White. Rd of him for the confession of certen Witch^{es}
 at Abington vj^d.

[This "confession" was perhaps the tract which White published, in 1579, under the title of "The horrible acts of Eliz. Style, alias Rockingham, Mother Dutton, Mother Dovell, and Mother Margaret, 4 witches executed at Abington, 26 Feb., upon Richard Galis."]

J. Charlwood. Lycensed unto him a ballat of the Re-
 ceyvinge of the Q. Ma^{tie} into Norwiche iij^d.

[A ballad upon a rather by-gone event, regarding which we have already had two publications entered, one by Goldingham and Garter, and the other by Churchyard. See pp. 66, 71.]

Ric. Jones. Lycenced unto him certen notable effectes of
 the comet vj^d.

Ric. Jones. The progresse of the plage iij^d.

R. Jones. Gods warninge sent as a proclamation ... iij^d.

ULT^o MARCIJ.

Ric. Jones. Lycensed unto him, &c., a ballat intituled The
 Jollitie of Ladye Vanitie iij^d.

Ric. Jones. Lycenced unto him, &c., a pleasant Sonnet of
 the joyfull Receyvinge of the Quenes Majestie into Norwyche,
 with the dolor of the same at her departure vj^d.

[It is not easy to explain why this piece was here entered by Richard Jones; for, as far as we can judge from the wording of the title, it was the same that had been lycensed to Bynneman in 1578, and printed by him in that year, (see p. 66) when it was called "The Joyfull Receyvng of the Queenes Majestic into her Highness Citie of Norwich: the things done in the Time of her abode there, and the Dolor of the Citie at her departure, by Sir Rob. Wood, Maior of the same Citie." There is no extant edition of the production from the press of Jones.]

VJ^o. DIE APRILIS.

1578-9.

Miles Jennynge. Allowed unto him the historie of Gerillion, which he affyrmeth that he bought of Jhon Jugge viij^d.

[Hereafter we shall arrive at another entry of "Gerillion," somewhat explanatory of the present.]

Miles Jennynge. Lycensed unto him a booke made by m^r. Whetson, and conteyning discourses of my L. Keeper, deceased vj^d.

[This is the entry of Whetstone's poem on the death of Lord Keeper Bacon, from which we made a quotation on p. 82. It may be well in this place to insert the full title of it—"A Remembraunce of the woorthe and well imployed life of the Right Honourable Sir Nicholas Bacon, Knight, Lorde Keeper of the Greate Seale of England, and one of the Queenes Majesties most honorable Privie Counsell, who deceased the 20th daye of Februarie, 1578. With an Exhortation necessarie for every estate. The woorke of George Whetstones, gentleman. Imprinted at London, for Myles Jennynge, dwellyng at the signe of the Bible in Paules Church-Yarde." The dedication is "To the right worshipfull Maister Gilbert Gerrard, the Queenes Majesties Attorney-General," and it bears date on the 4th March, twelve days after the death of the subject of the eulogy.]

Hugh Singleton. Item, an ansuere to a Rebelloious Libell.

[no sum.]

[As no sum was paid, possibly, this "Answer to a Rebelloious Libell" was not licensed. It is long since the name of Hugh Singleton has been met with in the Register, and there is reason to think that in the interval he did not work on his own account.]

M^r. Norton.

Tho. Vautrollier. Lycensed unto them the historie of Guicciardin, of m^r. Geffrey Fentons Translation.

xij^a. and a copie.

[The name of Geffrey Fenton has occurred in our former volume, pp. 164, 171, 222. Here we have a work in folio, of great labour, assigned to him, and it professes, on the title-page, to have been "reduced

1578-9. into English" by him. It was published in 1579 as "The Historie of Gnucciardin, conteining the warres of Italie and other partes, continued for many yeares under sundry Kings and Princes," &c. It was printed by Vautrollier, for W. Norton, and the registration shows their joint interest in the work.]

VIJ^o. DIE APRILIS.

Edward White. Lycensed unto him, &c., a mirror meete for all mothers, matrons, and maydes, intytuled the Myrror of Modestie vj^d.

[If this were Robert Greene's "Myrrour of Modestie," it shows that the work was in existence some years before it was printed in 1584. Whether Greene were born in 1550, or 1560, (both years have been assigned) he would have been old enough in 1579 to have written it. The title, however, as it came out in 1584, (see Dyce's Greene's Works, i., cii.) did not correspond with the preceding entry, excepting in the leading words; but, even if the productions were different, the subject was perhaps the same—the story of Susanna. We are inclined to think it was Greene's work, and by and by we shall see other pieces by him entered and licensed some time before the dates of extant editions.]

15 APRILIS.

Ric. Jones. Lycenced unto him ij. ballades, thone a mournefull memory of the death of christ..... iiij^d.

Thother, the poore mans petition in the behalf of poore Prisoners..... iiij^d.

15 MAIJ.

Andr. Mansell. Rd of him, for printinge a Table Concerninge swearing .. vj^d.

[This "table concerning Swearing" we may be pretty sure was an engraving, or pictorial representation of some kind, of the consequences of swearing.]

15 JUNIJ.

Ric. Jones. Lycenced unto him a ballad concerninge one Halfpenny executed for felonie iiij^d.

19 JUNIJ.

Ric. Jones. Lycenced unto him, &c., a newe songe, inti-

tuled sicke, sicke, in grave I would I were, for grieffe to see this 1578-9.
wicked world, that will not mend, I feare..... iiij^d.

[On 24th March, Jones paid "6^d. and a copy" for his license for a ballad, which is called in the Register merely "Sick, sick, &c.:" see p. 82. We have not unfrequently found the same piece entered twice, and it is probable that such was the case here, and that the clerk in the first instance, from haste or some other cause, only wrote the words "Sick, sick, &c." Above, it is decidedly a couplet, though irregular.

"Sick, sick! in grave I would I were,

For grief to see this wicked world, that will not mend, I fear."]

26 JUNIJ.

Henry Denham. Lycenced unto him, &c., a booke intituled The Cundyt of Comfort, composed by Abraham Flemminge viij^d.

[This is the first time the name of Abraham Flemming has occurred: he was a voluminous author in poetry and prose, beginning with a translation of Virgil's *Bucolics*, printed in 1575, but not entered: we shall have frequent occasion again to mention him. Herbert does not seem to have seen this book, and we have never met with a copy of it.]

Jhon Charlwood. Lycenced unto him, &c., a ballad of vij. drunkardes, whome the evill spirit procured to death at Ravenspurgh, in Swaben iiij^d.

IIJ^o. JULIJ.

M^r. Watkins. Rd of him, for spanishe proverbes, translated by Barnabe Googe vj^d. and a copy.

[The work here intended was "The Proverbes of the noble and woorthy Souldier, Sir James Lopes de Mendoza, marques of Santillana, with the Paraphrase of D. Peter Diaz., of Toledo: wherein is contained whatsoever is necessarie to the leading of an honest and vertuous life. Translated out of Spanishe by Barnabe Googe." It bears date in 1579.]

W^m Ponsonby. Item, Rd of him a copie of the praise and dispraise of women, lycenced when M^r. Watkins was first Warden.

[See p. 41, where this production is first entered for the press in June,

1578-9, 1577. A memorandum is there added, that a copy was received on 7th July, 1579, but the correct date seems to be 3d July of that year. The separate entry in the Registers of the performance of the contract with the Company, by the delivery of a copy, was not usual.]

Ric. Jones. Lycenced unto him the poore Knightes poesies.
vij^d.

[An entry that deserves especial notice. The work to which it relates has only been recently discovered in the archives of the Duke of Northumberland, who most liberally allowed it to be printed by the Roxburghe Club. We copy the title-page of this rarity at length—"A poore Knight his Pallace of private pleasures. Gallantly garnished, with goodly Galleries of strang inventions: and prudently polished, with sundry pleasant Posies, and other fine fancies of dainty devices, and rare delights. Written by a student in Cambridge. And published by I. C., Gent.—Imprinted at London, by Richarde Jones, and are to bee solde at his shoppe over agaynst Saint Sepulchers Church. 1579." 4to. I. C. professes not to be the author; and at the back of his address to the Reader is "The letter of the Author to J. C. concerning these Posies." We take it that the title-page was the composition of the printer and publisher, who was skilful in making his books, &c., attractive by this means; and it will be observed that it adopts parts of the title-pages of "The Palace of Pleasure," "The gorgeous Gallery of gallant Inventions," and "The Paradise of Dainty Devices." Whether I. C. were not really the writer of the body of the volume, we have no means of ascertaining; but we shrewdly suspect that he was unwilling to incur the responsibility of authorship, and therefore imputed the poems to another. Some of them have considerable merit, and others are curious in reference to the persons to whom they relate: for instance, at the very end of the volume is a poem headed, "The poore Knight his Farewel to his Booke," where he addresses either Clement or Richard Robinson (poetical works by whom occur in our first volume, pp. 144, 220) by name—

"If Robinson, which hath no cause to feare,
Did stand in dout that hee should have a rome
Where Cheryll keepes; that hee, I say, even there
Should stand and tell what Poets thither come
Behinde the doore, there Cheryll tells his case,
And whippes the dogges out of that sacred place," &c.

Not a few of the productions are biographically interesting, on account of 1578-9 the persons to whom they are addressed; and on Sign. L. iii. we meet with a long poem upon the fatal assizes at Oxford in July, 1577, (celebrated in a ballad already mentioned on p. 47) when Lord Chief Baron Bell, Serjeant Barham, and many others, fell victims to the jail-fever. Some of the most favourable specimens of the writer's abilities are imitations of Gascoigne and other earlier versifiers.]

16 JULIJ.

Hughe Jaxon. Rd of him, for his Lycence to printe a ballat intytuled There is a better game, if you could hit yt iiij^d.

[It seems likely that this ballad was of an exceptionable kind, and the tune is not unfrequently alluded to in later writers. Near the end of "Wily Beguiled," (a comedy written, and probably printed, before the end of the reign of Elizabeth, but the earliest known edition of which bears date in 1606) Cricket, one of the characters, thus sings what may be part of the old ballad—

"Thou art mine own sweet heart;
From thee I'll never depart;
Thou art my Ciperlillie,
And I thy Trangdidowne-dilly;
And sing, Hey ding a ding,
And do the tother thing;
And when tis done, not miss
To give my wench a kiss,
And then dance *Canst thou not hit it? &c.*"

XXJ^o. DIE JULIJ.

Edw. White. Rd of him, for printinge ij. ballades, the one of the wythered haie, the other of take heede how you trust viij^d.

[1579-80].

[The following extracts relate to works entered for publication between 22 July, 1579, and 22 July, 1580. The distinction of years was not, at this period, and afterwards, always very clearly observed and marked in the Register.]

1579-80.

XXIJ. JULIJ.

Tho. Woodcock. Lycenced unto him, &c., the schole of
abuse vj^d.

[The well-known work of Stephen Gosson, who, from the name, has been supposed to be related to Thomas Gosson, the "citizen and stationer," who has been mentioned for the first time as in business on p. 83. This may be stated to be the earliest tract in our language expressly directed against theatres and plays, and the title is sufficiently explanatory of its nature and object: it is "The Shoole of Abuse, containing a plesaunt invective against Poets, Pipers, Plaiers, Jestlers, and such like Caterpillers of a Commonwelth, &c. By Stephan Gosson, Stud. Oxon., &c. Printed at London by Thomas Woodcocke. 1579." The author dedicated the work to Sir Philip Sidney, without permission, and, according to some authorities, was rebuked by the wished-for patron. It was reprinted in 1587 by the same stationer, and occasioned much commotion and animosity among the professors of the stage. Gosson afterwards took orders, and published a sermon, of which we shall have to speak in due time, as well as of a poem by him, which came out anonymously in 1594, perhaps before he went into the church. At his death, he was rector of the valuable living of St. Botolph, Bishopgate. It is remarkable that Gosson was himself, in early life, the author of at least three plays, a circumstance his adversaries did not omit to throw in his teeth. It may here be noticed that we find no entry of Thomas Lodge's answer to Stephen Gosson, which was certainly printed, and afterwards suppressed by authority. "The School of Abuse" was reprinted by the Shakespeare Society in 1841, from the edition of 1579.]

24 JULY.

H. Bynneman. Rd of him, for his lycense to print the mes-
sage sent by the quene when appletree shuld have suffred vj^d.

[To this entry is added, in a note, *Sub manibus comitum Leic. et Hunsdon*; meaning, most likely, that the production was sent for license authorized by the hands of the Earl of Leicester and Lord Hunsdon. In fact, it was the Queen's pardon to Thomas Appletree, sent at the moment he was about to suffer, for firing a harquebuss on the Thames when the Queen was between Deptford and Greenwich, and wounding one of her

watermen. The particulars are given in Stow's *Annales*, 1162. The 1579-80. true title of the tract is, "A most hanous and Traytorlike Fact of Thomas Appletree, with her Majesties message by Sir Christopher Hatton," who brought the pardon to the place of execution.]

H. Bynneman. Item, of him for another thing, begynninge in the Tytle, A briefe discours of the offence of Thomas Appletree vjd.

[This tract is preserved in the library at Lambeth, but we know of no other copy of it.]

G. Cawood. Lycenced unto him and—the second part of euphues..... vjd.

[This "second part of Euphues" was entitled "Euphues and his England," by the same author as the first part, (see p. 75) John Lily. There is little doubt that the second part, as it was entered separately, was published separately, but we are not aware that any such edition has come to light: the earliest we have seen is that comprising the two parts, printed by Thomas East in 1581.]

R. Jones. Lycenced unto him and a ballad concerninge the plage at norwich, beinge a maner of ballat petition iiijd.

[Not now known: the plague broke out in Norwich very soon after the Queen's visit to that city.]

IIJ^o. AUGUSTI.

Mr. Walley. Lycenced unto him, &c., the second booke of Robyn conscyence, with ij. songes in iiij. partes..... vjd.

[We have not yet heard in the Registers of the *first* book of "Robin Conscience;" but we shall again have occasion to refer to this *second* book. We must understand that the "two songs in three parts" were musical compositions introduced into "Robin Conscience," or the clerk charged too little for the licence. There is a copy of the *first* part of this poetical tract (for drama it is not, though introduced into the Biogr. Dram.) at Oxford, in the Bodleian Library, but unfortunately defective in two places: the title has been preserved, and runs as follows—"The Booke in meeter of Robin Conscience: against his father Covetousnesse, his mother Newgise, and his sister Proud Beautie. Very necessary to be read and marked of

1579-80. all people that will avoide the dangers thereof, which is unto condemnation." It has no date, and the colophon is "At London: printed by Edward Aldee," who must have published it some years after the date to which the preceding entry applies, when Walley, as we see, entered "the second book of Robin Conscience." Edward Alde's edition was a reprint of the *first* book: a fragment of it is also in the library of the Duke of Devonshire, and it includes a portion wanting in the Oxford copy, viz., the conclusion of the dialogue between Robin and his Father, which terminates with these words—"Here endeth Robin and his Father." By one of the old catalogues of the Bodleian it seems that the library formerly contained "the 2 part of Robin Conscience." It is a very singular production in the only portion with which we are acquainted, the first, and consists of three discussions between Robin and his Father, against covetousness; between Robin and his Mother, against novelties; and between Robin and his Sister, against vanity and pride in apparel. A good deal that passes between Robin and his Mother also relates to dress, as the following:—

" MOTHER.

I praye thee, sonne Robert, tell me no such tale,
 For I will go frocked, and in a French hood:
 I will have my fine cassockes and my round verdingale,
 Like one that came of a noble borne blood.
 By the masse, to think of it doth my hart good.
 To live and go gentle like, gallant, and gay,
 O! it is my cheefe desire alway.

ROBIN.

With nobilitie, Mother, you may not compare,
 Although ye be rich heere in worldly substance:
 Neither with apparell, nor yet ordinary fare,
 To be equall with them you may not yourselfe inhaunce;
 For they have their vocation, and you have but your chauce.
 Wherfore, good Mother, marke this thing well;
 Live and goe Christian like after the gospell."

The three subsequent stanzas form part of what passes between Robin and his Sister, Proud Beauty.

"MAIDE.

1579-80.

Tush, I can dye my haire: be it never so black,
 I can make it shine like golde in a little space;
 Also to tire up my head I have such a knack,
 That some maides will delight to follow my trace.
 I can lay out my haire to set out my face.
 O! to be faire and feate, nice and neate, is a gay thing;
 To colly and kisse my pleasure it is, for all your new learning.

ROBIN.

To dye and to fleare your haire so abroad,
 Surely, sister, you doo it shamefully use;
 For with the scriptures it dooth not accord,
 That maides nor wives their haire should so abuse:
 Cover it for shame; it is the use of the stues.
 Therefore, measure your pleasure by Gods woord and will,
 And you shall finde that your minde is whorish and ill.

MAIDE.

Brother, thou art but a foole me thus to checke,
 For I will have my pomanders of most sweet smell;
 Also my chaines of golde to hang about my necke,
 And my broudered haire while I at home dwell.
 Stomachers of golde becommeth me well.
 To be faire and feate, nice and neate, is a gay thing;
 To colly and kisse my pleasure it is, for all your new learning."

The subsequent satirical couplet immediately precedes the colophon.

"To talke with some women dooth as much good,
 As a sicke man to eate up a load of greene wood."

Edward White. Lycenced unto him, &c., Churchyards
 choyce ij^a.

["Churchyard's Choice," consisting mainly of a collection of some of his scattered poems, was printed by White, without date, but probably in the year of this entry.]

IX^o. DIE AUGUSTI.

Jhon Aldee. Rd of him, for printinge a ballat Wherein yee
 may see the hartie sorowe of Tho. Appletree iij^d.

[This ballad on the same incident as that adverted to in two preceding

1579-80. entries (pp. 90, 91) has not survived, and, as far as we know, is no where else recorded.]

XIIJ^o. AUGUSTI.

Rich Jones. Rd of him, for printinge a ballat of brittishe Sidanen, applied by a Courtier to the praise of the Quene iiij^d.

Ric. Jones. Rd of him, for printinge a ballat betwixt a Souldiour and an aged Man iiij^d.

John Aldee. Rd of him, for printinge a bartilmewe fayringe for the yere 1579 iiij^d.

Jhon Aldee. Rd of him, for printinge a ballat of the iij. Welles in Warr.shire iiij^d.

XIX^o. DIE AUGUSTI.

Edw. White. Rd of him, for printinge ij. ballates, the one of the scratchinge of the wyteche, the other of the Renovation of Archery by prince Arthure and his companions viij^d.

[The first of these two ballads must allude to the old superstition, that, to scratch a witch, and draw blood from her, was to put an end to her power. The second was no doubt issued in celebration of some archery trial in Finsbury Fields, at Hoxton, or at Mile End, under the leadership of a Prince Arthur chosen for the occasion. Richard Robinson was the compiler of a work printed by John Wolf, in 1583, called "The aun-cient Order, Societie, and Unitie laudable of Prince Arthure and his knightly armory of the Round Table. With a threefold assertion frendly in favour and furtherance of English Archery at this day."]

Edw. Whyte. Rd of him, for iij. ballates, the one a godly a. b. c., the other Trim, Trym of the golden World, the third to the fayre, to the fayre, I am a newe Marryed Wyfe, &c. xij^d.

[Just above, we have had "a Bartholemew Fairing" for 1579, entered on 13th August to John Alde, in anticipation of the annual fair in the beginning of September, and we may feel sure that this ballad, entered to White on the 19th August, "To the Fair, to the Fair! I am a new-married wife," had the same object.]

Henry Carre. Rd of him for a ballad songe amonge the souldiours iiij^d.

26 AUGUSTI.

1579-80.

Tho. Dason. Lycenced unto him, &c., The vineyard of Vertue, a booke gathered by R. Robinson..... vj^d.

[Richard Robinson is a name found in our first volume of Extracts, p. 220, and more than once in our present volume. The work above entered has not been noticed by bibliographers, and the probability is that it was a translation like "A godly and learned Assertion in Defence of the true Church of God," &c., from the Latin of Melancthon, also by Richard Robinson.]

ULTIMO DIE AUGUSTI.

Ric. Jones.

J. Charlwood. Allowed unto them, by the consent of Henry Denham, these copies folowingc, which they bought of him vij^s. vj^d.

The Arbor of Amytie.

Turberviles songes and sonnetts.

The merrie meetinge of Maides.

Newes from Nynyve.

The castell of Christian.

A Ryche storehouse for gentlemen.

The greene Forreste.

The fourthe Tragedie of Seneca.

Newes out of Paules Churchyard.

Palmistrye.

The pityefull state of the tyme present. .

Hilles Physiognomye.

The Travelled Pilgrym.

A contemplation of misteries.

Morrall Philosophie.

[The titles of several of these productions have already been met with in the course of our Extracts from the Registers, but some of them are here given with such brevity as to be hardly intelligible: such, for instance, as "The castell of Christian," "The greene Forreste," "Palmistrye," &c. They had all belonged to Henry Denham, and he having

1579-80. sold his interest in them to Jones and Charwood, they took measures to have them entered to them in the books of the Company.]

IIJ°. DIE SEPTEMBR.

H. Carre. Lycensed unto him iij. ballades, one taken out of the vj. of Daniell. Another, of the fall of Vanitie. The third, I must die, I must die..... xij^d.

[The sixth chapter of Daniel relates to his imprisonment in the lion's den. In our first vol. are two ballads on vanity, (pp. 81, 226) and that inserted above may have been a reprint of one of them; or it may be a reprint of the ballad on p. 67 of this vol., which has the burden of "Vanity!" at the end of every stanza. "I must die, I must die," may be the same ballad as "The Lamentation of a desperate Sinner," vol. i., p. 127.]

J. Aldee. Lycensed unto him a ballad of the delivery of 266 prasoners from the Turkes iiij^d.

[Stow relates that "this yeare (1579) John Fox, of Woodbridge, William Wickney, of Portsmouth, and Robert More, of Harwich, Englishmen, having bene prisoners in Turky about the space of thirteene or fourteene yeares, with more then 268 other Christians of diverse nations, by killing their keeper, marvellously escaped, and returned to their native countries."—*Annales*, 1162. A prose tract on the same incidents was licensed to Thomas Dawson and Stephen Peele.]

H. Carre. Lycenced unto him the complaint of Norwich iiij^d.

[On p. 91 we have had a license to Richard Jones for "a ballad concerning the plague at Norwich," and this production was probably on the same subject.]

Ric. Jones. Lycenced unto him A booke of civil and uncivill Lyffe, vj^d., and a ballat of Fitzmorris x^d.

["Cyvile and uncyvile Life" came from the press of R. Jones, in 1579. Of the "ballad of Fitzmorris" we have no information: possibly we ought to read "M'Morris," who was concerned with Stukeley in Ireland.]

XVIIJ°. DIE SEPTEMBR.

Henr. Carre. Lycensed unto him vj. ballades. Thone of

iiij. vertuose Welles in Warr.shyre. Item, Jone came over 1579-80.
 London bridge and told me all this geere. Item, xij. wittie
 Warninges, shewing fautes to be Refrained. Item, a pretye
 disputation betwene a citizen and a cuntreman. Item, to the
 welles goo we. Item, a dolefull dittye of a lamentable act
 done by a woman upon hir husband and child at Mantua, in
 Italye..... ij^s.

[The three wells in Warwickshire have been celebrated before, (p. 94)
 and of these six ballads two seem devoted to that subject.]

22 SEPTEMBRIS.

H. Denham. Lycenced unto him, &c., A paradox, provinge
 by Reason and example that Baldnes is much better then
 bushie heare..... vj^d.

[The following, which has come down to us in the MS. belonging to
 the Editor, may not be the production entered, but it is on the same sub-
 ject, and possibly was derived from it. At all events, our readers will
 probably think it worth printing: it is a dialogue between B., which
 may be put for *Baldness*, and H., by which we may understand *Hair*,
 and is entitled the

DEFENCE OF A BALD HEAD.

B. Baldnesse though some dispise,
 For tis a prooffe of age,
 It should be held in ladyes eies
 most wortheie heauties gage.

H. Most worthy it may bee,
 but now to tell the truth,
 Ladyes like worth, I must agree,
 but more they covet youth.

Therefore, put on thy cap,
 and hide thy baldnes now:
 A bald head in a ladyes lap
 were strange, you must allowe.

1579-80.

B. Why, first I doe mantaine
it is of age no prooffe.

H. Is it a prooffe of youth? I faine
would ask in that behoofe.

B. Do you not see eache day
how baldnes doth prevaile?
Is it not caus'd some times, I praye,
by trickes that youth assaile?

How ofte doe we beholde
a yonker lose his haire:
He parted with it and his golde
to some infected faire.

But say it is an ill
your haire this waye to lose,
When it is gon, why, take your fill,
you keepe your vice all close.

Then can no man detect
thee of this darling crime.
Thus baldnes may be no defect,
but usefull often time.

Some youtnes that went to France
without their haire you meete:
There they have learnt the merry dance,
the shaking of the sheete.

Then shake it as they will
with every drab and whore;
Since none is left for them to spill,
they lose their haire no more.

H. All this but shewes, that when
of haire they once are rid,
You can not make it growe againe
by doing as you did.

It shewes not, you must owne,
 that it is prooffe of youth
 To have no haire upon your crowne;
 and tis not so in truth.

1579-80.

Young men are sometimes bald;
 they studie to[o] much French,
 And many a head, we know, is scald
 by reason of a wench.

But age oft makes them so,
 you can it not denie,
 Aswell as wenches: then, go to,
 thy reasons I defy.

B. But still the prooffe doth holde
 of that I did maintaine,
 That young are bald as well as olde:
 there is my reason plaine.

To say a man is bald
 him old it doth not prove,
 Or many a youth would old be call'd,
 Who is but old in love.

And most men that you see
 With heads all bald and bare,
 On Venus altars, where they bee,
 have sacrificde their haire.

Then, thinke also of this:
 if you no haire have gott,
 How pleasantly your haire you misse,
 when weather it is hot.

Let ruffins weare a bushe,
 and sweat till well nigh dead,
 In that I me bald I care no rush,
 but onely wipe my head.

1579-80.

More over, baldnes shewes
the working of the braine;
And still the more without that growes,
the lesse within remaine.

Turne back to histories page,
and I will it maintaine,
All great men were not bald through age,
but through excesse of braine.

Was Socrates not so?
Homer, among the Greekes?
Cæsar and Roman Cicero,
of whom all storie speakes?

Then, say thou never more
that baldnes merits mockes:
All ladyes must esteem't before
Hyperions crisped lockes.

H. Thy reasons may be good,
that baldnes is no ill;
But ladies will love lustie blood
and haire, say what you will.]

X^o. DIE OCTOBR.

J. Aldee. Lycenced unto him, &c., The Myrror of mutability..... vjd.

[A work of which Herbert makes no mention, excepting by quoting this entry. It was by Anthony Munday, and was printed by John Alde, in 1579, under this title: "The mirrour of Mutabilitie, or principall part of The mirrour for Magistrates. Describing the fall of divers famous Princes and other memorable personages." Anthony Munday had bound himself apprentice to John Alde on the 1st October, 1576, for eight years; so that, in 1579, when "the Mirror of Mutability" was printed, he would not be nearly out of his time. In this instance, his master was his publisher.]

13 OCTOBR.

Jo. Aldee. Lycenced unto him iij. ballates: thone of the

perilous paynes of poore maryners: the second of counter newes 1579-80.
 what talke poore prisoners use: the third, of thinges amisse
 that may be mended xij^d.

19 DIE OCTOBR.

Jo Aldee. Lyncensed unto him A ballat of an olde lovers
 complaynt, iij^d. Item, a booke of newes from the northe
 cont., a conference betwene Simon Certen and Peyrce Plough-
 man x^d.

[The full title of this curious and amusing volume is this: "Newes from the North. Otherwise called a Conference between Simon Certain and Pierce Plowman, faithfully collected and gathered by T. F. Student. *Aut bibe, aut abi.*" It was printed by John Allde in 1579, and the dedication to Sir Henry Sidney is dated 26 November, of that year, rather more than a month after the book was entered. In the Bridgewater Catalogue, 4to., 1837, (privately printed for the Earl of Ellesmere) reasons, which the Editor then thought and still thinks satisfactory, are for the first time assigned for imputing the work to Francis Thynne, whose initials are reversed on the title-page. It is a dialogue between two imaginary persons, Simon Certain and Pierce Ploughman, divided into two books, the first mainly on the practice of the law, and the second containing a variety of entertaining stories and singular questions. Among other things, we here meet with a very early mention of the Theatre and the Curtain, two playhouses, which in 1579 had been erected about three years, and were then in full operation, to the great scandal and annoyance of the puritanical party. The second book of "News from the North," (whence the author supposes Pierce Ploughman to come) is unquestionably one of the most amusing works ever published, not only for the age in which it appeared, but for any age, and shows Thynne to have been a man of much humour, acuteness, and information. It is not to be wondered that a second edition of it was published in 1585, by the son of the stationer who first printed it.]

21 DIE OCT.

Henr. Kyrkham. Lyncensed unto him an epitaphe upon the
 death of Arthure Garter, gent. iij^d.

[Garter is an unusual name; and very possibly Arthur Garter was

1579-80. related to Bernard Garter, whose name has often occurred in the course of our Extracts from the Registers.]

7 DIE NOVEMBR.

T. Dason. Lycenced unto him, under the hand of the L. Bishop of London, The ephimerides of Thialo, devided into iij. bookes, compiled by Stephen Gosson vj^d.

[The clerk mis-wrote the title of this little production: it is "Ephemerides of Phialo, devided into Three Bookes," &c. Stephen Gosson still called himself, on the title-page, a "Student of Oxford," and such he continued. The third book is highly curious, since it contains "a shorte apologie of the Schoole of Abuse against Poets, Pipers, Players, and their Excusers," and the whole is dated 1579. It appears that, between the first appearance of "The School of Abuse" and "The Ephemerides of Phialo," Thomas Lodge, the poet, dramatist, and physician, printed (but did not publish, for it was suppressed by authority) a Defence of Plays and Players, and it is against this work that Gosson directs his attack, in "The Ephemerides of Phialo." It forms, therefore, one of the valuable series of tracts relating to early theatrical representations: it also treats of Courtiers and Courtesans. From the opening of the first book, it also appears that an answer had been written to Gosson's "School of Abuse," under the title of "Strange Newes out of Affricke," a point not before noticed, and a work of which we hear on no other authority.]

10 NOVEMBR.

J. Kingston. Lycenced unto him Churchyardes Chaunce. vj^d.

[A short entry of a long title: the volume is called "A pleasaunte Laborinth, called Churchyardes Chance, framed on Fancies, uttered with verses, and written to give solace to evry well disposed mynde: wherein notwithstanding are many heavie Epitaphes, sad and sorowful discourses, and sutch a multitude of other honest pastymes for the season, (and passages of witte) that the reader therein may thinke his tyme well bestowed, &c. Imprinted at London by Jhon Kyngston. 1580." It may be worth while to quote Churchyard's list of "Epitaphes alreadie printed, or out of my handes," to some of which we have alluded in previous parts of this work:"]

The Epitaphe of Kyng Henry the eight.

The Erle of Surries Epitaphe.

The Lorde Cromwells Epitaphe.	1579-80.
The Ladie Wentworths Epitaphe.	
The Lorde Graies of Wilton his Epitaphe.	
The Lorde Poinynges Epitaphe.	
Maister Audleis the greate Soldiours Epitaphe.	
The worthie Capitaine Randalls Epitaphe.	
Sir Edmond Peckams Epitaphe.	
Sir John Walloppes Epitaphe.	
Sir George Peckams first wives Epitaphe.	
The Erle of Penbrokes Epitaphe.	
The Counteis of Penbrokes Epitaphe.	
The Lorde Henry Dudleis Epitaphe.	
Sir Jhon Pollardes Epitaphe.	
The Lorde Delvins Epitaphe.	
The Epitaphe of Maistresse Pennes daghter, called Maistresse Gifforde.	

This is a curious list, and to it are to be added twelve other Epitaphes contained in the work under consideration. It is entirely in verse, with the exception of the dedication to Sir Thomas Bromley.]

22 DIE NOVEMBRIS.

John Aldee. Lycenced unto him, &c., A ballat, beinge an admonytion to England whereby to repent, wishinge from wickednes all heartes to relent iij^d.

Edward White. Lycenced unto him a ballat of fetch hither, bring hither the busie braines that wait on the wicked that wretchedly gaines iij^d.

24 NOVEMBR.

T. Dason. Lycenced unto him Children his garden, wherein you may finde many a pleasant flower to delight a xpian mynde vj^d.

[Obviously, like the title, in verse; but Ritson has no such name in his *Bibliographia Poetica*, and the work, which must have been of a religious character, is not now known.]

1579-80.

3 DECEMBER.

J. Aldee. Lycenced unto him, &c., A godly hymne or caroll for Christmas..... vjd.

[The approach of Christmas led to the publication of carols; but it is the only entry of the kind this year.]

5 DECEMBER.

Hughe Singleton. Lycenced unto him the Shepperdes calender, conteyninge xij ecloges proportionable to the xij. monethes vjd.

[The interest of this registration will be perceived in a moment: it is the entry of Spenser's Shepherd's Calendar, which came from Hugh Singleton's press very late in 1579, under the following title—"The Shepherdes Calender, Conteyning twelve Æglogues proportionable to the twelve monethes. Entitled To the noble and vertuous Gentleman most worthy of all titles both of learning and chevalrie, M. Philip Sidney," who, at all events, did not rebuke Spenser, whatever may have been the fact as regards Stephen Gosson: see p. 90. "The Shepherd's Calendar" was reprinted in 1581, 1586, 1591, and 1597.]

19 DEC.

Ric. Jones. Lycenced unto him a ballat of the fatall farewell of Captaine Gilbert Horsley, conveyed out of the Counter in a lokebag, and notwithstanding condemned for pyracy and executed iiij^d.

[For "lokebag," in this entry, we ought to read *clokebag*; but we know nothing regarding the unlucky hero of this ballad.]

23 DECEMBER.

Ed. White. Lycenced unto him, &c., An epitaphe of the lady Anne Lodge iiij^d.
by T. Lodge.

[The words "by T. Lodge" were added in a different hand, but they are important, not only because they show that Thomas Lodge, of whom we have already spoken on pp. 90, 102, and regarding whom we shall have more to say hereafter, was the author of this epitaph, (a fact no where stated) but because they may confirm the belief that he was related to

Lady Anne Lodge, through her husband, Sir Thomas Lodge. Sir Tho- 1579-80.
mas Lodge had been Lord Mayor of London in 1563.]

29 DECEMBER.

Ric. Jones. Lycenced unto him ij. ballades, viz., Eldertons
advise to beginne the newe yere. Item, a merie devise of
deathe..... viij^d.

[Nothing beyond this title is known regarding Elderton's "advice to begin the new year" (1580). The "merry device of Death" seems a strange title, unless it refer to the popular subject, the Dance of Death. See vol. i. of our Extracts, p. 195.]

SEXTO DIE JANUARIJ.

Richard Jones. Lycenced unto him, &c., the Third booke
of the painfull pilgrim..... vj^d. and a copie.

XXV. DIE JANUARIJ.

Edward White. Lycenced unto him ij. ballades. Thone of
the harmes of the great floodes, and thother Say well or saie
nothinge..... viij^d.

[These great floods occurred, as Stow informs us, (*Annales*, 1152) in September and October, 1579: he adds, "about the 14 of October the sea did swell, the marchants lost their goods, many were drowned, which were after found in great numbers."]

IX^o. DIE FEBR.

Ric. Jones. Licenced unto him, &c., A caveat for all men
to beware of false coseners, by a late example of a Lancashire
man cozened of v^{li}. iij^d.

Ric. Jones. Lycenced unto him, &c., The mery historie of
Steven Broome, howe he becam Pope of Rome iij^d.

[No such "merry history" has come within our knowledge: it was no doubt destroyed by the mere popularity of the production. It was a broadside, and not a book, from the price paid for the licence.]

PRIMO MARCIJ.

Henr. Carre. Lycensed unto him a ballat of the joyfulle

1579-80. and hartly thankes gyvinge of Norwyche to god for the Recoverye of hir health and ceasinge of hir grievous plagges... iiij^d.

[Henry Carre was the printer of a ballad on the plague at Norwich, (p. 96) and from this entry we may conclude that it had ceased before 1st March, 1580.]

VIIJ. DIE MARCIJ.

Richard Jones. Lycenced unto him a booke intituled the ——— of libertye, written by Augustine Saker, gent., upon the said Richard Jones his promise to bringe the wholle impression thereof into the Hall, in case it be disliked when it is printed.

By me, Richarde Jones xij^d. and a copy.

[In the margin a note is inserted, stating that "this booke is intituled the Labirynth of Libertye," but this is incorrect, although by this title, and from this entry only, the work has hitherto been known to bibliographers. We shall therefore give the title at length, from the only existing copy of the romance, for such it professes to be—"Narbonus. The Laberynth of Libertie. Very pleasant for young Gentlemen to peruse, and passing profitable for them to prosecute. Wherein is contained the discommodities that insue by following the lust of a mans will in youth, and the goodnesse he after gayneth, being beaten with his owne rod, and pricked with the peevishnesse of his owne conscience in age. Written by Austen Saker, of New Inne. Imprinted at London by Richard Jhones, and are to be solde at his shop over against S. Sepulchres Church without Newgate. 1580." The work is divided into two parts, and the second has a fresh title-page and fresh signatures, and was by a different printer: we transcribe that also—"Narbonus. The seconde parte of the Lust of Libertie. Wherin is conteyned the hap of Narbonus, beeing a Souldiour, his returne out of Spayne, and the successe of his love betweene him and Fidelia. And lastly his life at the Emperours Court, with other actions which happened to his freend Phemocles. By the same Authour. A. S. Imprinted at London by Willyam How for Richard Johnes. 1580." The extreme rarity of the volume alone warrants this minuteness, for it is entirely prose, and far from entertaining: the author professes that it was his first work, and that it did not cost him more than two years in

the composition. The time of action is posterior to the reign of the 1579-80. Emperor Charles V., and the scene is laid very much in Vienna, but the manners are those of London. The first part fills 146, and the last part 123 pages. The signature after the entry, "by me, Richarde Jones," is that of the stationer, and he put his name to it in consequence of the undertaking in the last part of the paragraph.]

John Aldee. Lycenced unto him a ballat that warnes you
your synne to Repent, and still to Remember the day of judge-
ment iiij^d.

Tho. East. Lycenced unto him an epitaphe on the deathe
of therle of Arundell iiij^d.

[An effusion on the subject has come down to us in a broadside preserved in the library of the Society of Antiquaries: it was "Imprinted at London by John Alde," (see p. 109) and is subscribed at the end in this peculiar manner—

"Divinctissimo (pro facultate)

Arundelius. Guil. P. G."

"Guil. P. G." we suppose to mean "William P., Gentleman," but still we are no nearer the authorship, unless we suppose that Paynter, the editor of "the Palace of Pleasure," were the writer of this epitaph on the Earl of Arundel. It is in every respect a singular performance, more particularly in the orthography, as may be judged from the following title: "A moorning diti upon the deceas of the high and mighti Prins Henry Earl of Arundel, the auncient and Primer Counte of England, and right honorabl Baron Mautrevers and Clun, one of oour most gracious Queen Elizabeths Majesteez most honorabl privy Coounsel, and of the right nobl Order of the Garter the eldest Knight: that departed in the Lord at his Place by Toour hil, ny London, on Thurzday Saint Mattheiz day the latter xxiiij of February, in the xxij yeer of her highnes most prosperous Rein. 1579." It consists of thirteen stanzas, and the following is the first of them:

"Carez and complaints that ruful moornings may purport,

Proceding from a minde with woez opprest,

A heavy hart dooun sunk within the brest,

A damped coountenauns devoid of all comfort,

1579-80. May best beseem the state of woful wight:
 And so may sorroz smart us rightfully compell
 With sighs profoound bewail in careful plight
 The late deceas of him whooz honor did excell,
 Henri, that nobl Prins the Earl of Arundell."

This stanza does not much tempt us to proceed with the transcription of others, but the subsequent is interesting, on a personal account.

"For woorthy pleazars ells, his Hors and Armour sitch,
 His skil profound in both, his solem Queer
 By vois and Instrumentz so sweet to heer;
 His jewelz, Antiquiteez, so many rare and ritch;
 His Tablz, clokz, and his symmetricall
 Billdingz, so sumptuously adournd in every part:
 For eend, his exquisit appointments all,
 So excellent for cost, for by devise and art,
 As might be signz certain of hiz nobl hart."

The broadside, as it proceeds, is accompanied by marginal historical and biographical notes, explaining various points relating to the exploits and services of the Earl, such as that he was "Captain of Calais 5 years," "Lord Marshall at the siege of Boulogne, Ann. xxxv Henry VIII.," &c. The concluding stanza runs thus:—

"Bethink we eak hoow well he dispozed thingz eachon,
 What tender woordz our Queen untoo him sent;
 Wher at his hart did earn, his eiz relent,
 Reizd up hiz febl Sprite, that then by him anon
 Intoo the Lords handz recommended is.
 In fame and in succession sins heer he liveth ay,
 In Soul allso too everlasting blis,
 Let us by Solas suppl oor sorroz az we may,
 And hope in Christe to have a joyful meeting day."

The following note is subjoined, and precedes the imprint.—"Born on Saint Georgez day, 1512. Lived a Coounseller and in great Officez 43 year. Buryed at Arundell, in Sussex, Tuisday the 22 of March, An. R. R. E., 22." Stow's note (*Annales*, 1163) on the death of the Earl is this—"Henry Fitzallan, (the last of that name) Earl of Arundell, de-

ceased on the 24 of February, and was buried at Arundell on the 22 of 1579-80. March." He was succeeded by his grandson, Philip Howard, whose honours were forfeited, but restored in 1603 to the great Earl of Arundell, Thomas Howard, who left behind him so many valuable antiquities, part of which, if we may believe the author of the preceding Epitaph, he had derived from his great-grandfather.]

John Charlewood. Lycenced unto him a ballat made by Anthony Monday, of thencoragement of an Englishe soldior to his fellowe mates..... iiijd.

[Here we see a ballad by Anthony Munday not licensed to his master, John Alde, but to Charlewood; as if Munday had by this date quitted his apprenticeship, or had had it assigned to another stationer: very early in life he became an actor. This ballad is altogether unknown. Ritson by mistake dates the license in 1579, instead of 1580.]

XVIJ^o. DIE MARCIJ.

John Charlwood. Lycensed unto him ij. ballades, thone the shop of careles conversation: thother, a pastport for pirates, wherein they may marke and shun their abuse by the death of thom clarke viij^d.

[On 9th March, in the preceding year, seven pirates were hanged at Wapping, (Stow's *Annales*, 1159) but we have no record respecting Tom Clarke and his execution in March, 1580.]

Ric. Jones. Lycenced unto him a Dittie of mr. Turbervyle murthered, and John Morgan that murdered him, with a letter of the said Morgan to his mother, and another to his Sister Turbervyle iiijd.

[This is supposed to have been George Turberville, the poet, whose name has many times been met with in our extracts from the Registers. See Extracts, vol. i., pp. 149, 150, 156, 159, 161, 202, 219. No such ballad as is above entered has survived.]

28 MARCIJ.

John Aldee. Lycenced unto him ij. dytties, viij^d., and a little booke, vjd. The first dyttie ys upon the deceas of therle of Arundell: the other, of the great mervailles of death; and

15

1579-80. the booke, A newe yeres gifte for the yere 1580, against the silence of Richard Bristowe, prieste..... xiiij^d.

[“The first ditty” of course related to the death of Henry Fitzallan, Earl of Arundell, and is the production already noticed on p. 107. It ought more properly to have been mentioned here. Of “the great marvels of death,” and of “the book,” a new year’s gift for 1580, we can give no information. Here we see a new year’s gift entered for the commencement of the civil year.]

29 MARCIJ.

Rich. Jones. Lycenced unto him the fatall fall of marmaduke Glover, intituled Lo here a myrror pertraied plaine iij^d.

W^m. Bartelet. Lycenced unto him a frendly caveat to all gentlemen by marmaduke Glover iij^d.

[Marmaduke Glover was hanged, near the Standard in Cheapside, on the day preceeding the date of the entry, for “willingly murdering Sergeant Grace, after he was by him arrested.” Stow, *Annales*, 1163.]

ULT^o. DIE MARCIJ.

H. Bynneman. Licenced unto him a dialoge declaringe the marvailous manners of the men of mawqsun, with other talke not fryvoulous, intituled too good to be true vj^d.

[This work is by Thomas Lupton, whom we have already introduced as the author of a drama called “All for Money,” (p. 50) &c. The clerk strangely changed and perverted the rhyming title of the work in the above entry, which is this, and we quote it for its singularity. “Siuqila. Too good to be true: Omen. Though so far at vewe, Yet all that I tolde you, Is true I upholde you: Nowe cease to aske why, For I cannot lye. Herein is shewed, by way of Dialogue, the wonderful maners of the people of Mauqsun, with other talke not frivolous. Seene and allowed,” &c. It was printed by Bynneman in 1580, and dedicated by Lupton to Sir Christopher Hatton. It is a semi-satirical work, ridiculing England; and, as may be guessed, “Siuqila” is *Aliquis*, and “Mauqsun,” *Nusquam*. For a brief account of the work, see Brit. Bibl., iv., 158.]

W^m. Wright. Lycensed unto him a dolefull discourse of a mayd that suffred at Westminster for buryinge hir child quicke.

Item, an example by the deathe of marmaduke Glover. Item, 1579-80.
a ruefull report of that grievous mischance viij^d.

[None of these are known. The latter part of the entry might lead us to suppose that Marmaduke Glover did not wilfully (*willingly*, in Stow) murder Sergeant Grace, but that it was a "grievous mischance."]

VIJ^o. DIE APRILIS.

W^m. Berteley. Lycensed unto him, &c., a godly newe ballat, movinge us to repent by the example of the earthquake happened in London the 6 of Aprill, 1580 iij^d.

[This is the earliest entry in the Registers of a series of publications on the earthquake in London and elsewhere on 6th April, 1580; and it will be seen that this ballad on the event was entered on the day immediately following it, so anxious was the stationer to take advantage of the temporary alarm. For a succinct, but clear and particular account of the earthquake and its consequences, see Stow's *Annales*, 1163. The Editor's MS. contains a ballad written, and no doubt printed, on the occasion, which may here be quoted: possibly it is the very production the right to print which William Berteley (called Bartelet on the 29th March) secured. It is entitled

THE GREAT EARTHQUAKE.

Take warning, London, and beware

By what you late have seene.

O! let it fill your minde with care;

The earthquake I doe meane.

It is a signe

Of wrath divine,

A warning to all subjectes of our Queene.

But most to thee, O London towne!

Where sinne is now so rife,

It beareth lowly vertue downe,

Choaking with weedes her life.

Eche wanton weede

Is growne to seede,

So lush they neede much more then pruning knife.

1579-80.

And thinke how mercifull our God
Doth not at once distroye,
But doth suspend his awfull rodd,
And those great signes imploy
To teach us all,
Both great and small,
No longer we should live in sinfull joye.

In sinfull joy? Where is the joye
That may be found in sinne?
Sin doth true happynesse distroy
And miserie beginne.
True joy alone
To those is knowne,
Who constant strive the great reward to win.

Tremble, ye sinners all, therefore,
Ye fornicators vile;
Ye swearers, dycers, carders, more
Then I can name the while.
Tremble all yee
That sinners bee,
And let the wanton leave her painted smile.

If she not change it, God soone will
Deface her feigned hew:
In vaine then all her art and skill,
However strange or new.
No painting pott
Can hide the rott
Of face and soule, when death shall her subdue.

To such was this great warning sent,
In mercy, as I deeme,
To teach them truly to repent,
And wake from worldly dreame.
Let this earthquake
Their dead soules shake,
And rouse them to new life, as doth besee.

It came at eve, as Aprill day 1579-80.

Shut up its watery eye,
And filde all London with dismaye,
And that all suddenly.
In open streete
Did all men meete,
Leaving their houses shaking fearfully.

The belles of as of themselves did toll
The knell of all the people:
Huge stones fell downe, and others roll
From tower and from steeple.
These none could shun,
Though fast they run:
They soone ore tooke and killd both whole and creeple.

In one short minute, strange to view,
The cittie stood amazd,
Confusion rangde the wardes all through;
Eche on his neighbor gaz'de.
All were agast,
But soone it past:
If it continued, London had been razde.

Again I say, repent, repent!
Repent, O England, now!
Live not on vice so lewdly bent,
God will it not allow.
Repent, nor waite
Untill to late:
Eche one repent, and his amendment vowe.

Let Sabboth breakers moste of all
From this great lesson learne,
God but delayes for them to call,
That they in tyme may turne.
The earthquake came
To warne the same,
Least they in hell be doom'd for aye to burne.

1579-80. This is a remarkable historical relic; and if it were the ballad entered above, we may conclude that it was not printed, nor even written, by the day following the earthquake.]

8 APRILIS.

John Aldee. Lycenced unto him, &c., a true report of this earthquake in London vjd.

H. Bynneman. Lycenced unto him, &c., A warnynge for the wise and a feare to the fond, a brydell to the lewd, and a glasse to the good, wrytten of the late earthquake in London and other places for the glory of god and benefyt of men that warylye can walke and wisely judge vjd.

["Set forth in verse and prose by Thomas Churchyard, gentleman," ought to have been added to the above title. It was licensed, as we see, to Bynneman, two days only after the earthquake, but it came from the press of John Alde, with the date of 1580.]

H. Carre. Lycenced unto him, &c., a ballat intituled come from the plaie, come from the playe: the house will fall, so people saye: the earth quakes, lett us hast awaye iiij^d.

[An attempt to make the earthquake profitable, by frightening people out of theatres, lest they should fall upon their heads. We do not hear, on any authority, that these houses were peculiarly shaken on 6th April. This ballad would be a curious theatrical relic: that quoted on p. 125 has no immediate reference to the earthquake.]

H. Kyrkham. Lycenced unto him, &c., a fatherly admonition and loving warnynge to england, but especially to London, by the reason of a moost fearefull earthquake, which he sent us as a fayre token of his speedie commynge to Judgement: the vjth of Aprill, 1580 vjd.

[This tract has not reached our time, but it may have been, and probably was, one of the nine which were, as Abraham Fleming tells us in that he produced on the occasion, written by different authors. His own is called "A bright burning Beacon, forwarning all wise Virgins to trim their lampes against the 'comming of the Bridegroome;" and there he enumerates the following writers as having availed themselves of the

same topic, viz., Francis Shackleton, Arthur Golding, Thomas Twine, 1579-80. Thomas Churchyard, Richard Tarlton, John Phillippes, Robert Gittins, John Grafton, and Abraham Fleming. There is no entry in the Registers of Fleming's production by name, but the clerk has not enabled us to identify many of the tracts.]

XJ. APRILIS.

Jo. Kingston. Lycenced unto him, &c., a thing in verse of the earthquake vj^d.

[Abraham Fleming's tract is in stanzas, and we should not be surprised if by this "thing in verse of the earthquake" it were meant. Tarlton's effusion was, however, no doubt a ballad.]

Rice Day. Of him for a thinge of gaunt vj^d.

Edw. White. An epitaphe of S^r W^m. Drury iiij^d.

Will^m Barteley. Of him for a ballat intituled A myrror of gods mercye, declaringe his fatherly care over our sinfull cuntrey iiij^d.

[In title this ballad somewhat resembles the tract licensed on the preceding page to H. Kirkham, 8th April.]

X°. DIE APRILIS.

Ric. Jones. Lycensed unto him, &c., a short and pithie discours of the earthquake, wrytten by Thomas Twyne ... vj^d.

[Fleming mentions this tract by Twine: it was printed by Richard Jones, and has for title, in the only copy known to us, "A shorte and pithie discourse concerning the engendering tokens and effects of all Earthquakes in generall. Particularly applyed to that 6 April, 1580. By T. T." Thomas Twine, it will be remembered, was the continuator of Phaer's translation of the *Æneid*.]

Ric. Jones. Lycensed unto him a ballad of an earnest admonytion to repentance unto England, especially to London iiij^d.

[Were we to guess, we should impute this ballad to Richard Tarlton. It may, however, be the production already quoted, which ends with an exhortation to repentance.]

1579-80.

XXV. DIE APRILIS.

Ric. Jones. Lycensed unto him, &c., a ballat intytuled quake, quake, yt is tyme to quake, when towers and townes and all doo shake iiij^d.

[In the margin is added, in a different hand, "p Elderton;" so that, on this authority, we have to make not only an addition to the ballads by Elderton, but to the productions printed on the Earthquake, as enumerated by Abraham Fleming. Nobody has taken the slightest notice of the above entry.]

Tho. Turnor. Lycensed unto him, &c., A memoriall of the famous monumentes and charitable Almes, &c., of the right worshipfull m^r. Willm Lambe, esquier, sometyme gent of the chappell in the reign of the most renowned Kinge Henry theight, &c., late citizen of London, and free of the Right worshipfull cumpany of the clothworkers, deceased the xxjth of Aprill, 1580..... vj^d.

[This is the only book that has come down to us in which Thomas Turner had any concern. The tract is by Abraham Fleming, and was obviously drawn up in haste, and entered four days after the death of the charitable benefactor it celebrates. See an account of Lambe's Conduit, in Holborn, in Stow, *Annales*, 1153.]

IIJ^o. DIE MAIJ.

H. Kyrkham. Lycensed unto him a true and terrible example of gods wrathe shewed by the generall earthquake through England iiij^d.

[Henry Kirkham was the printer of Francis Shackleton's tract, called "A blazing starre, or burnyng Beacon," &c., mentioned by Fleming, but it seems to be a different publication from the above, which probably has not survived.]

NONO DIE MAIJ.

Henry Carre. A ballat of the judgement of god..... iiij^d.

E. White. Tollerated unto him the second earthquake in Kent..... vj^d.

[Stow says, (*Annales*, 1163) "The first of May, after 12 of the clocke

in the night, was an earthquake felt in diverse places of Kent, namely, at 1579-80. Ashford, Great Chart, &c., which made the people to rise out of their beds and run to the churches, where they called upon God by earnest prayers to be mercifull unto them." By the words "Tolerated unto him," often subsequently used, we are perhaps to understand that White was allowed to print it, on condition that if when printed it should be objected to, all the copies were to be brought into the hall.]

ULTIMO DIE MAIJ.

Hughe Corne. Lycenced unto him the plowmans complaint vjd.

[i.e., "The Plowmans complaint of sundry wicked livers, and especially of the bad bringing up of Children. Written in verse by R. B." 1580. This seems to be the only extant work printed by or for this member of the Company. We have no clue to the initials R. B.]

Ric. Jones. Tollerated unto him the report of a great boie borne in Pomfret iiijd.

6^o. JUNIJ.

H. Denham. Lycenced unto him A praier gathered upon thoccasion of theearthquake vjd.

T. Dason. Lycenced unto him the noseгаie of morall Philosophie, Translated by Tho. Crewe vjd.

[A work, as we learn from Herbert, (ii., 1120) in question and answer.]

W^m. Wrighte. Lycenced unto him, by way of tolleration, Three sundry wonders that chaunced of late iiijd.

["This year were many monstrous births and strange sights to be seene." Stow's *Annales*, 1164. Among the Roxburghe Ballads in the British Museum is one called "The Four Wonders of this Land," i., 118.]

22 JUNIJ.

Mr. Barker. Rd of him, for thorder of praier for turninge away gods wrathe threatened by earthquake vjd.

[The date of this entry seems to show that "The order of Prayer and other Exercises to avert and turn Gods wrath from us, threatned by the late terrible Earthquake," &c., printed by Christopher Barker, came out more than two months after the event.]

- 1579-80. Gosson. A monster iij^d.
 H. Bynneman. An admonytion concerninge the earthquake vj^d.

[This, we take it, is the entry of Arthur Golding's tract, which was printed by Henry Bynneman, under the following title, which we quote at length, because we never saw more than one copy of it:—"A discourse upon the Earthquake that hapned through the Realme of Englande, and other places of Christendom, the sixt of Aprill, 1580, betwene the houres of five and six in the evening. Written by Arthur Golding, Gentleman," &c. It is entirely a religious performance, and contains the following remarkable censure of stage-plays and other amusements as then practised on Sunday:—"The Saboth dayes and holy dayes, ordayned for the hearing of Gods word to the reformation of our lyves, for the administration and receyving of the Sacramentes to our comfort, for the seeking of all things behovefull for bodye or soule at Gods hande by prayer, for the mynding of his benefites, and to yeelde praise and thanks unto him for the same, and finally for the speciall occupying of our selves in all spirituall exercizes, is spent full heathenishly in taverning, tipling, gaming, playing, and beholding of Beare-baytings and Stage-playes, to the utter dyshonor of God, impeachment of all godlynesse, and unnecesarie consuming of mennes substances, which ought to be better employed." The last three pages of the tract are filled with "The reporte of the said Earthquake, and howe it beganne."]

Henry Denham. A thinge of theearthquake..... vj^d.

[This was a second publication by Abraham Fleming on the Earthquake, which is thus entered by Herbert, ii., 951—"Fred Nawse, his generall Doctrine of Earthquakes, translated by Abraham Fleming." It was printed by Denham in 1580.]

30 JUNIJ.

H. Bynneman. Rd of him, for three proper and wittie letters passed betwene twoo universitie men, touchinge the earthquake vj^d.

[By Edmund Spenser and Gabriel Harvey, the correct title being "Three proper and wittie familiar Letters, lately passed betwene two Universitie men, touching the Earthquake in April last, and our English re-

fourmed Versifying:" to which are appended "Two other very com- 1579-80.
mendable Letters of the same men's writing; both touching the foresaid
artificiall Versifying, and certain other particulars, more lately delivered
unto the Printer." They bear date in 1580, and in them Spencer is
styled Immerito, and Gabriel Harvey designated by his initials. These
tracts are so well known, in connexion with the life of the author of
"The Fairy Queen," that it is quite unnecessary to say more of them.]

IX^o. JULIJ.

Ric. Jones. Lycenced unto him the ruefull report of the
desperate death of James Thornton. And Stowpe gallante in
ij. ballads viij^d.

[It seems not unlikely that James Thornton had committed suicide.
"Stoop, gallant" is mentioned by Nash, but we have mislaid our reference.]

13 JULIJ.

Jo. Kingston. Lycensed unto him an epitaphe upon the
death of S^r Alex. Avenon [no sum.]

Tho. Este. Tollerated unto him An epitaphe on the death
of Benedicke Spinola, made by R. B. iiii^d.

[This is perhaps the same R. B. who wrote "The Ploughmans Com-
plaint," the license of which is inserted on p. 117. It has been con-
jectured that R. B. may have meant Richard Barnfield, (Ritson, Bibl.
Poet., 119) but 1580 was too early a date for him: it is more probably
Barnaby Rich, with his initials reversed. Ritson takes no notice of lines
by R. B., prefixed to G. Whetstone's "English Mirror," 1586.]

[1580-1.]

QUARTO DIE AUGUSTI.

1580-1

J. Charlwood. Lycenced unto him, &c., certen intercepted
letters of sundry Counterfeit Cuntreymen of the lowe Cun-
treis vj^d.

[These intercepted letters were given under the head of "Newes
from Antwerp, 10 Aug., 1580," translated out of French and Latin.
Herbert, ii., 1095.]

1580-1.

29 AUGUST.

Edw. White. Rd of him, for a paper of the Arte of Shameles Shiftinge iiij^d.

[This is the first time the word "paper" has been thus used: the clerk seems not to have known what to call it, whether book, or ballad, and even his last resource, "thing," failed him. It has not survived, but it must have been a curious "paper."

IIJ^o DIE SEPT.

Ric. Jones. Lycenced unto him A new northen dittye of the Lady greene sleeves iiij^d.

[This is the earliest mention in the Register of the celebrated ballad of "Green Sleeves" spoken of twice by Shakespeare in his "Merry Wives of Windsor," act ii., sc. 1, and act v., sc. 5. We shall often hear of it again. It is printed in the "Handful of Pleasant Delights," 1584, which was at least in part made up of current and popular broadsides, by Clement Robinson and others. By this entry, we see that Richard Jones originally printed "Green Sleeves" in the autumn of 1580, and he was also the printer of the "Handfull of Pleasant Delights:" it is there called "A new courtly Sonet of the Lady Greensleeves. To the new Tune of Greensleeves," which was composed for it. It was long subsequently known as the tune, "Which nobody can deny:" see Chappell's "National English Airs," vol. i., p. 38.]

H. Carre. Lycenced unto him, &c., a godly newe ballad, taken out of the 16 chapter of S^t. Lukes gospell, of the Riche man that demaunded a Reckoninge of his Steward: and also of the Riche dives and poore Lazarus iiij^d.

H. Carre. Lycenced unto him Another ballad of Beauties Barre, where thaucthor stode iiij^d.

[This can only be George Gascoigne's beautiful ballad, called "The araignment of a Lover," printed in the two editions of his works (1575 and 1587) beginning—

" At Beautyes barre as I dyd stande,
When false Suspect accused mee,
George, quod the Judge, holde up thy hande;
Thou art arraignde of flatterye:

Tell, therefore, howe wylt thou be tryde?

1580-1.

Whose judgment here wylt thou abyde?"

Several imitations of this production were attempted, but none at all equal to the original. One of these, but much longer and more elaborated, is contained in a work already noticed, "A poore Knight his Pallace of private pleasures," 1579, and it is thus headed—"Justice and Judgement pleaded at Beauties Barre."]

H. Carre. Lycenced unto him Another ballat of the Lamentation of a Sinner oppressed with payne, yet hoping by gods mercy pardon to obteyn..... iiij^d.

[The clerk, in licensing this reprint, (for such no doubt it was) has favoured us with more of the title of the ballad than at any former time, when he has entered "the Lamentation of a Sinner." See Extracts, i., 127, 162, &c.]

H. Carre. Lycenced unto him Another most excellent and comfortable ballad of the x servauntes to whome the x talentes were delivered..... iiij^d.

[Vide St. Luke, chap. xix.]

H. Carre. Lycensed unto him Another ballad of the traitorous and unbridled crueltye of one Lucio, a Knight, executed on Eriphila, daughter to Hortensia Castilion, of Genoway in Italy iiij^d.

Edw. White. Lycenced unto him, &c., a ballad, beinge the Ladie Greene Sleeves answere to Donkyn his frende ... iiij^d.

[The name is not *Jenkin* (as usually stated when this entry has been referred to, as in Chappell's "National English Airs," i., 39), but "Donkyn." This is the second mention of "The Lady Green Sleeves."]

Edw. White. Lycenced unto him a ballat intituled Daunce, Daunce, Daunce, merry daunce, comme on and daunce with Beggery iiij^d.

Edw. White. Licenced to him a caveat or Warninge to all lewde and wanton huswyves by these examples to take heede that thee deserve not the like Reproches iiij^d.

Edw. White. Licenced unto him Another ballat, Begyn-

- 1580-1. nynge All sicke goode wyves as wedded ben, and knowes the use of their good men, &c. iiij^d.

[For "all sicke," in this entry, we are to understand "all *suche*," &c.]

H. Carre. Lycensed unto him, &c., a ballad of a Rade made into Lyddesdale by certen englishe gentlemen of the phenix and others, against the Ellyottes, for deadly fead, the originall whereof began by the Elliottes, beynge Scottes, at Kyrke heale in Scotland, for l. yeres past iiij^d.

[A border-ballad of much interest, no doubt; but we are not aware that it has been preserved, nor, indeed, any other record of the event it celebrates: the Phoenix was perhaps the name of a ship from which the English gentlemen had landed, in order to combat with the Elliots. "Fead," in the entry, is miswritten for *feud*.]

V^{to} DIE SEPTEMBRIS.

Ed. White. Licenced unto him, &c., a ballad intituled Take heede by me, that never thought that Councell could me hither have brought iiij^d.

[Probably a ballad upon the execution of some malefactor, the title of which ought to run—

"Take heede by me, that never thought
Bad counsell could me hither have brought."]

SEPTIMO DIE SEPTEMBRIS.

William Wrighte. Tollerated unto him, but not under the wardens handes, a booke intituled William witte, wittes will, or wills will, chuse you whether x^d.

[Nobody appears to have taken any notice of this entry of one of Nicholas Breton's earliest productions. Ritson (Bibl. Poet., 140) puts the tract under the date of 1597, and it was again published in 1606, under the title of "The Will of Wit, Wit's Will, or Will's Wit, chuse you whether. Containing five discourses, the effects whereof follow. Reade and Judge. Newly corrected and amended; being the fifth time imprinted. Compiled by Nicholas Breton, Gentleman. Non hà chi non sà. London, printed by Thomas Creede. 1606." According to the preceding entry, the work was in being in September, 1580. The

edition of 1606 is preceded by four stanzas subscribed W. S., but whether 1580-1. they accompanied any earlier impression we know not. The initials are remarkable, but we do not suppose them to be those of the greatest name in literature, although the opening of the poem reminds us of a celebrated passage in "King John," act iv., sc. 2—

"What shall I say of gold more than 'tis gold,
Or call the diamond more than precious," &c.]

15 SEPT.

Henry Carre. Lycenced unto him, &c., Greene Sleeves moralised to the Scripture, Declaringe the manifold benefites and blessings of god bestowed on sinfull man iiij^d.

[It is long since we met with any moralization, specifically so called, of a ballad, but "Green Sleeves" became so popular, that it challenged conversion to a pious purpose, and above we have it.]

18 SEPT.

Edw. White. Tollerated unto him by Mr. Watkins a ballad Intituled Greene sleeves and Countenaunce, in Countenaunce is Greenesleves [no sum.]

[Another ballad attracting attention by the introduction of "Green Sleeves" into the title: what was meant by it, supposing the clerk to have copied it exactly, we know not.]

William Wrighte. Lycenced unto him, &c., a Ballad Begynninge you Children iiij^d.

William Wrighte. Lycenced unto him, &c., an other Ballad, intytuled geave eare, my little daughters iiij^d.

24 SEPT.

Henry Carre. Lycenced unto him, &c., a mornefull ditie, or Sorowfull sonnett of Twoe gentlemen, Bretheren, and sonnes unto a gentleman of good Callinge..... iiij^d.

[What had happened to these "two gentlemen, brethren," we have no means of knowing.]

IIJ^o. DIE OCTOBR.

Tho. Gosson. Lycenced unto him A contention betwene

- 1580-1. iij. bretheren, viz., the whoremonger, dronkard, and dyceplaier, to prove which of them is worst vjd.

[This is the earliest work entered to Thomas Gosson of which Herbert takes any notice, (iii., 1338) though his name has already occurred in the Registers: see p. 118. It was printed with the date of 1580, with "compiled by Thomas Salter" on the title-page; and it was reprinted by Thomas Gosson's son Henry, (in conjunction with Robert Raworth) who succeeded him in business, in 1608, the name of the author being then omitted. The tract consists of three "Declamations" by the Whore-monger, the Drunkard, and the Dice-player, the object of each being to obtain the property of the father, which had been left away from the worst of them. Ritson, who includes Thomas Salter, (p. 324) on the strength of some scraps of translation introduced into this tract, gives the date of its first appearance 1581, which is certainly an error, though, on account of its popularity, it may have been reprinted in that year. We only know of the editions of 1580 and 1608.]

- Tho. Woodcock. Lyncenced unto him Manilia, A looking Glasse for the ladies of england viij^d.

[Bibliographically, an important memorandum, since it shows that this work by Robert Greene (we have already introduced his "Mirror of Modesty" on p. 86) was licensed some time before the date of any extant edition. The earliest known impression was for Thomas Woodcock, in 1583, under this title: "Mamillia. A Mirrour or looking glasse for the Ladies of Englande. Wherein is disciphered, &c. By Robert Greene, Graduate in Cambridge," whence we may conclude, perhaps, that in 1583 he had not yet graduated in Oxford also, as there is no doubt he subsequently did.]

VJ^{to}. OCT.

- Mr. Walley. Admytted to him iij. ballades, thone of the Lord of lorne and the false Steward, the second of goinge to market to buy the child shoes. The other of this sillie poore man xij^d.

[The ballad of the Lord of Lorn is mentioned as having been written

in the reign of Henry VIII. by E. Guilpin, in his "Skialetheia, or a 1580-1. Shadow of Truth," 1598—

"Yet like th' olde ballad of the Lord of Lorne,
Whose last line in King Harries dayes was borne."]

DECIMO OCTAVO DIE OCTOBRIS.

Henry Denham. Lyncenced unto him, &c., a Seconde and Thirde blaste of Retrait from plaies and Theaters vj^d.

[We give the full title of the book as it came from Denham's press, with the date of 1580:—"A second and third blast of retrait from plaies and Theaters: the one whereof was sounded by a reverend Byshop dead long since; the other by a worshipful and zealous Gentleman now alive: one showing the filthines of plaies in times past; the other, the abomination of Theaters in the time present: both expresly proving that that Common-weale is nigh unto the curse of God, wherein either plaiers be made of, or Theaters maintained. Set forth by Anglo-phile Eutheo.—Allowed by auctoritie, 1580." 12mo. Denham's colophon is at the end of the volume. The Editor of it, whoever he were, speaks of Gosson's "School of Abuse" as the first "blast" against plays and theatres, the work of Salvianus (of which a translation is given) as the second, and his own production as the third: he professes it to be the work of an unnamed but zealous gentleman. We may not improperly introduce here a ballad in opposition to playhouses, players, and play-frequenters, which has come down to us in MS., but which must have been written not long after the two earliest places for dramatic representations in London had been constructed and opened: we can hardly fix its date later than the period at which we have now arrived, when a loud puritanical outcry was raised against all that related to the stage and drama. Its title shows that the two playhouses in Shoreditch, called The Theatre and the Curtain, were then novelties.

AGAINST THE NEWE PLAYHOUSES.

The fire that from heaven fell
On Sodom and Gomorh of olde,
Upon this Towne may fall aswell,
For all our vices manifolde:
The nombre great may not be tolde;
But one there is past all the rest,
That God and Christ must sure detest.

1580-1.

Had we not sinke of sinne enow,
 Before this late implanted vice,
 Which no good orders did alow
 Our youth from vertue to intice,
 And them to swallow with a trice,
 Without the odious sinke of playes,
 Infecting us a thousand wayes?

Had we not stewes and vaulting houses,
 Had we not bowling alleyes to[o],
 And tavernes for to drinke carowes,
 And dice and card? aye, not a few.
 All these we had, it is most trew;
 Yet must we now have something worse,
 For worse may be—this play house curse.

Now, not content to wander round
 The countrey, as in other tymes,
 They have amongst us stations found,
 The very hotbeds of all crymes;
 And there they blurt out prose and rhymes.
 In filthy prose and bawdie song
 They spend their houres, the whole day long.

Ere while our London Prentices
 Were famosed for industrie,
 But now them selves they onely please
 When they can scape the maisters eye:
 Then to those Theaters they flye,
 And [spend] their mony on some scab
 That there they meete—some painted drab.

Thither our cittie damsels speede,
 Leaving their mistres worke undone,
 To meete some gallant, who, in deede,
 Doth onely seeke, when they are won,
 Away from them eftsoones to run.
 When they are servd, they are content
 To scorne their seelie instrument.

What good can from such places rise,
Unless it be a good to steale,
To whore, and tell all kinde of lyes,
To sweare, and to the devill appeale,
Then drinke untill they homeward reele
To their sad wives and go to bed,
Whilst their poore children cry for bread.

These are the fruicts of Theaters,
And who can blame the Magistrate,
If he essay to quell this curse,
That now hath fallen on us late?
Let all good subjectes pray the State
To deale with players as they ought,
And punish them, for they are nought.

The Lo. Maior and the Aldermen
With godly zeale these thinges oppose,
Whilst we beholde these verie men
To plant them selves beneath their nose;
Most impudent you may suppose,
For they in sinne so hardened are,
That what they doe they nothing care.

It is most grievous to beholde
Howe every daye the sinne doth growe.
By preaching they are not controlde,
As anie man doth see and knowe.
These Theaters doe over flowe
While churches well nigh empty stand,
Through all the Cittie on eache hand.

So long as we permitt them here,
So long we may Gods judgements finde
In plagues and famine yeare by yeare
That fall on us as though unkinde;
But we, with our own vices blinde,
Can not discerne the Almighty hand
In vengeance on this sinfull land.]

1580-1.

29 OCTOBR.

John Harrison. Assigned over from Hugh Singleton to have the sheppardes callender which was Hughe Singletons copie vj^d.

[The original entry of Spenser's "Shepherd's Calendar" to Singleton has been given on p. 104. In pursuance of this entry of assignment, subsequent editions were printed for John Harrison. The edition of 1581 was printed by Thomas East; that of 1586 by John Wolfe; that of 1591 by John Windet, and that of 1597 by Thomas Creede.]

VECESSIMO SEXTO DIE OCTOBRIS.

John Perrin. Lycenced unto him, &c., a booke intituled Giffardes gyllie flowers viij^d.

[Humfrey Gifford's "Posie of Gilly flowers, eche differing from other in colour and odour, yet all sweete," was printed by Perrin, or Perin, in 1580. The work consists of translations from the French and Italian in prose, and poems of a varied and agreeable character. See Ellis's Specimens, ii., 208, edit. 1811.]

SECUNDO DIE NOVEMBR.

Roberte Walgrave. Lycenced unto him, &c., a dialogue betweene Baldwin and a Sailor vj^d.

[If this entry relate to William Baldwin, author of "Beware the Cat," editor of the First Part of the Mirror for Magistrates, &c., it is valuable, as it may serve to show that he was not dead in 1580. He might very well be living at that date, and perhaps not a very old man. Herbert (ii., 1146) makes it a dialogue with *six* sailors.]

Thoms Purfoote. Lycenced unto him, &c., verses compiled by John Merquaunt to diverse good purposes vj^d.

[The name of John Markant, or Marquaunt, has occurred in our first vol., pp. 22, 102. Nothing beyond the entry is known of these verses "to divers good purposes."]

John Charlwood.

Edwarde White. Lycenced unto them, &c., a ballad of an exhortation to amendmente of life, by signes and tokens seene

in the ayre, and of the last Blasinge Starre that began the 1580-1.
vijth of October, 1580 iiij^d.

[Stow (*Annales*, 1165) takes notice of this blazing star, which the entry states began on the 8th October: the old chronicler tells us that it was seen "on the 10th of October, some say on the seventh." The ballad has probably perished, and we have never heard of a copy of it either in print or manuscript.]

10 NOV^R.

Richard Jones. Lycenced unto him, &c., a Ballad intituled
blanche a Broome iiij^d.

[See a notice of this ballad below, where an answer to it is entered to Edward White.]

Edward White. Lycenced unto him, &c., A Ringinge Re-
traite Couragiouslie sounded, wherein Plaies and Players are
fytlie Confounded iiij^d.

[The title of this ballad (for such we conclude it was) reads as if it had been founded upon the "Second and Third blast of Retrait from Plaies and Theaters," and was intended to follow up with the lower orders the impression which that book had perhaps produced among the higher. It may have been the very production we have quoted on p. 125, with a more flourishing and sounding title.]

Edward White. Lycenced unto him, &c., a godlie Ballad
puttinge man in mynde to Remember his ende iiij^d.

[A very common subject: we have recorded several of the kind in our first vol. of Extracts, especially one on p. 98, which is extant.]

11 NOV^R.

Henry Carre. Tollerated unto him A ballad Rebukinge the
licencious livinge of diverse lewde personnes, Intituled the
grindinge in the myll iiij^d.

Edward White. Lycenced unto him, &c., Jocky a Slay-
don, his answere to Blanche a Broome iiij^d.

[Possibly Blanch a' Broom, mentioned above, was intended for the name of some female broom-seller, the ballad regarding whom was answered by Jocky a' Slaydon.]

1580-1.

21 NOV.

Henry Carre. Lycenced unto him, &c., an excellent ballad, conteyninge a lamentation fygurativelie mente by all people, but spoken by Eve..... iiij^d.

Henry Carre. Lycenced unto him, &c., the Common Crie of London iiij^d.

[The most ancient notice of the publication of a collection of the common cries (for so we suppose we are to read *Crie*) of London. They were probably in verse, as in the following ballad by Thomas Heywood, the dramatist, printed early in the reign of James I.: we do not recollect that they have been reprinted, and we insert them exactly as they stand in our authority. They are given as "the Cries of Rome," in Heywood's play of "The Rape of Lucrece," 1608, but they are evidently the Cries of London.

THE CRIES OF ROME.

Thus go the cries in Romes faire towne;
First they go up street and then they go downe.

Round and sound, all of a collour;
Buy a very fine marking stone, marking stone!
Round and sound, all of a collour;
Buy a very fine marking stone, a very very fine!
Thus go the cries in Romes faire towne,
First they go up street and then they go downe.

Bread and—meat—bread—and meat
For the—ten—der—mercy of God to the
Poore pris—ners of Newgate, foure
Score and ten—poore—prisoners!
Thus go the cries in Romes faire towne,
First they go up street and then they go downe.

Salt—salt—white Wor—ster—shire salt!
Thus go the cries in Romes faire towne,
First they go up street and then they go downe.

Buy a very fine mousetrap, or a tormenter for your fleas!
Thus go the cries in Romes faire towne,
First they go up street and then they go downe.

Kitchinstuffe, maides!

1580-1.

Thus go the cries, &c.

I ha white radish, white,

Hard letice, white young onyons!

Thus go the cries, &c.

I ha rocke sampier, rocke sampier!

Thus go the cries, &c.

Buy a mat, a mil mat,

Mat or a hassocke for your pew;

A stopple for your close stoole,

Or a pesocke to thrust your feet in!

Thus go the cries, &c.

Whiting, maids, whiting!

Thus go the cries, &c.

Hot fine oatcakes, hot!

Thus go the cries, &c.

Small coales heere!

Thus go the cries, &c.

Will you buy any milke to day!

Thus go the cries, &c.

Lanthorne and candle light heere!

Maid, ho! light heere!

Thus go the cries, &c.

Here leis a company of very poore

Women in the darke dungeon,

Hungry, cold, and comfortles, night and day:

Pittie the poore women in the darke dungeon!

Thus go the cries where they do house them:

First they come to the grate, and then they goe louse them.

In the Bridgewater Catalogue, 4to., 1837, p. 75, is a series of thirty-two cries of London, as represented in engravings; and the "Book of Roxburghe Ballads," 4to., 1847, contains a ballad by a person of the name of

1580-1. Turner, printed in the reign of Charles II., but no doubt considerably older, which gives a curious enumeration of the kind, and nearly adopts the burden of Heywood's list for its title, viz.:—

“The Common Cries of London Town:

Some go up street, some go down.”

It was printed for F. C., T. V., and W. G., in 1662.]

Edward White. Lycensed unto him, &c., theis iiij ballads followinge, that is to saie, A moste strange weddinge of the frogge and the mowse. A godlie pithie praier, with a declaration of the life that too manie lead in theis dangerous daies. Item, an exhortation to England, to the tune of Ahlas and well adaie. Item, the bell mannes good morrowe xvjd.

[The ballad of “a most strange wedding of the frog and the mouse,” can hardly be any other than the still well-known comic song,

“A frog he would a wooing go,”

which within recent memory was sung in our theatres and streets, nobody dreaming that it was in fact about two hundred and fifty years old. “The Belman's Good-morrow” was perhaps the original ballad, of which we have inserted in our first vol. (p. 229) a moralization, each stanza ending with

“God give you all good morrow,
And send you happy day,”

which is put into the mouth of the Belman. The entry may only relate to the moralization.]

VECESSIMO QUINTO DIE NOVEMBR.

Henry Bynneman. Lycenced to him, &c., Tenne Bookes of the Iliades of Homer xij^d.

[This work, entered by H. Bynneman, was printed by R. Newberry, with the date of 1581. The initials only of the translator, (from the French) Arthur Hall, are upon the title-page, and Herbert, (ii., 909) mistakenly calls him Arthur Hill. He was at one time Member of Parliament for Grantham, but he subsequently fell into bad circumstances. His version of Homer is in the same measure, as to length of lines, as that employed by Phaer, in his translation of Virgil, and by Golding, in his translation of Ovid. George Chapman, too, adopted it some years after-

wards, when he completed (but not when he began) his Homer in 1580-1. English from the Greek.]

SECUNDO DIE DECEMBR.

John Aldee. Lycenced unto him, &c., a ballad of a wonderfull warninge to all parentes by the rare example happeninge at Ereburge, in Jermanie iij^d.

6 DEC.

Thoms Purfoote. Lycenced unto him, &c., a ballad Intituled Tarrarantum Dylly .. iij^d.

[The title was probably the burden of the ballad.]

7 DIE DECEMBR.

Henrie Kirkham. Lycenced unto him, &c., theis three ballades followinge, that is to saie, an example of usurie. Item, an admonition to Englande by the blasinge Starre. And the Thirde a strange Challendginge or Combat waged againste the whole worlde xij^d.

[The "blazing star" of the second ballad must have been that which had appeared in October preceding: see p. 129.]

John Aldee. Lycenced unto him, &c., godlie Carolles, Hymnes, and Special Songs iij^d.

[For "special songs" we should most likely read "*spiritual* songs." Christmas was now drawing near, and, as on former occasions, stationers put forth productions in verse adapted to the season.]

14 DECR.

Richard Jones. Lycenced unto him, &c., a ballad intituled a warninge to the Romishe Rebelles to beware the Graye iij^d.

[The Earl of Desmond was at this date in Rebellion, supported by "certaine companies of Italians and Spaniards sent by the Pope to his ayde," and who landed on the west coast of Ireland. Arthur Lord Grey of Wilton was then Deputy, (with Spenser for his Secretary) and marched against and overcame the enemy in the beginning of November. Stow asserts (*Annales*, 1165) that "all the Irish men and women were hanged, and more than 400 Spaniards, Italians, and Biscayans, put to the sword." On this point see "A Commentary of the

- 1580-1. *Services and Charges of William Lord Grey of Wilton, K.G., by his son, Arthur Lord Grey of Wilton, K.G., with a Memoir of the Author, and illustrative Documents.* Edited by Sir Philip de Malpas Grey Egerton, Bart., M.P., &c., printed by the Camden Society, 4to., 1847.]

Richard Jones. Tollerated to him, &c., a ballad intituled a merry newe Northen songe of greene sleeves, begynninge the boniest lasse in all the land iiij^d.

[We must conclude that this was a new ballad of Green Sleeves, written in consequence of the great favour in which the original (licensed to the same printer on p. 120) was still held.

15 DEC^r.

Robte Waldegrave. Tollerated unto him, &c., flatteries Displaie vj^d.

In 1579, if not earlier, was published a highly amusing and very clever book by Ulpian Fulwell, called "The first part of the Eyghth liberal Scyence, intituled *Ars Adulandi*, the Art of Flatterie," &c. The printer of the first impression did not enter it at Stationers' Hall, and could not, therefore, enforce any sole right in the copy. We cannot help suspecting that Waldegrave's "Flattery's Display" was the same book, under a slightly different title: at least, we can recollect no other that corresponds so nearly. It was an extremely successful book, and two editions came out in or before 1579, (a fact nowhere stated by bibliographers) and a third without date: the two last printed by or for Richard Jones. This popularity may have induced Waldegrave to pirate the work for which, owing to the neglect of the original publisher, no protection was afforded by the Stationers' Company. That original publisher must have been William Hoskins, who printed Fulwell's "Flower of Fame" in 1575; for, in a dialogue between the author and the printer, Fulwell calls him "my olde fellowe and friend, W. H.," which could not apply to Richard Jones, the printer of the second edition in 1579, in which also is found a statement of the "sundry opinions that were uttered of *the first impression of this booke*, which the Authour him selfe heard in Paules Church yeard." Richard Jones, as we have said, put forth the second edition, now before us, and we have never heard of the existence of any copy of a first edition; but of course it must have come out in or prior to 1579, which is the date of

R. Jones's second edition. We have been the more particular upon this 1580-1. bibliographical question, because the book itself is so remarkable. It consists of various Dialogues, the first between the author and his printer, in which Fulwell speaks much of his own misfortunes, poverty, and threadbare cloak: the second Dialogue is between the author and Fortune: the third, between him and Friar Francis: the fourth, between him and Fortunatus: the fifth, between him, Pierce Pickthank, drunken Dickon, and Dame Annot, the Ale-wife. These are chiefly in prose; but the sixth Dialogue, between Diogenes and Ulpianus, is in fourteen-syllable verse. The seventh Dialogue is between the author, Tom Tapster, Miles Makeshift, and Wat Wily. A short conversation between Fulwell and his book is in one place interposed, and a sort of "Envoy" winds up the Dialogues thus—

"Farewell, my booke; God be thy speede:

I sende thee forth to walke alone,

In homly stile, a threede bare weede,

For robe of rethoricke I have none.

My wardrope hath no filed phrase,

Wheron fine eyes delight to gaze."

The word *Finis* follows, and here, our conjecture is, that the first impression by W. Hoskins ended. What is added appears to have been a sort of supplement, to give novelty to the second edition of R. Jones in 1579. It contains an eighth Dialogue between the Author and Sir Simon, the parson of Poll Jobbam: the following passage may be quoted, where Fulwell tells Sir Simon—"Thou knowest that when I was in the flower of my youth, I was well regarded of many men, as well for my prompt wit in scoffing and taunting, as also for the comlynnesse of my personage, being of very tall stature, and active in many things, by meanes wherof I became a Servitour," &c. He has previously told us that Sir Simon was one of the Family of Love, having, however, been educated a Roman Catholic. At the end of this Dialogue we again come to the word *Finis*.]

20 DEC^r.

Edward White. Lycenced unto him, &c., the true Reporte of the prosperous Succes which god gave unto our English Soul-diors against the forraine bandes of our Romaine Ennimydes,

1580-1. latelie arrived, but soone inough to their coste, in Ireland in the yere 1580..... vjd.

[Alluding to the same events as caused the ballad entered to R. Jones six days before (p. 133).]

Thoms Man. Lycenced unto him, &c., a booke called a glasse for gamesters..... vjd.

[By Thomas Wilcox, and printed with the date of 1581 on the title-page.]

Henry Carre. Tollerated to him, &c., a Solemne songe of the Rebelles state, To whome the Popes blessinge camme somewhat to late..... iiijd.

[Another production, doubtless, on recent events in Ireland.]

TERTIO DIE JANUARIJ [1581].

Mr. Marshe. Lycenced unto him, &c., The greate Bragge and challenge of mr. Champion, commenlie called Campion, a Jesuist vjd.

[This is the first notice of Campion, the Jesuit, of whom we shall hear more presently. Herbert (ii., 869) obtained his knowledge of this tract, by Meredith Hanmer, from Maunsell's Catalogue: he had not seen it, nor has it since been discovered, that we are aware of.]

4 JAN.

John Charlewood. Tollerated unto him, &c., The Historie of Charles and Julia, Twoe Brittaines Lovers..... vjd.

[Nothing more has been ascertained regarding this (probably) poem than is given in the above entry. Bernard Garter, as our readers know, (Extracts, vol. i., p. 101) wrote a "Discourse of two English Lovers;" but the names do not correspond.]

John Charlewood. Tollerated unto him, &c., a discours in commendation of the valiaunte and vertuous mynded gentleman, mr. Frauncis Drake vjd.

[Drake had just returned from his voyage round the world: he was knighted by the Queen, on board his ship at Deptford, 4th April, 1581. Stow's *Annales*, 1165.]

DECIMO TERCIO DIE JANUARIJ.

1580-1.

Richard Jones. Lycensed unto him, under thandes of m^r. Secretary wilson and m^r. Coldock, the discoverie and Conqueste of Peru, in the Southe Sea, with the warres betweene Don Francisco de Pisarro and Don Diego de Almagro, written in iiij. bookes by Augustine Sarat, and translated into Englishe viij^d.

[This translation was by T. Nicholas, and it was printed in 1581 by the printer who entered it.]

Henry Carre. Lycenced unto him, &c., A dialoge Betwene Adge and Youthe vj^d.

[Most likely a reprint of the "Disputation between Old Age and Youth," which we have given in vol. i., p. 83, when entered by Alex. Lacy in 1563-4.]

Yarrath James. Lycenced unto him, &c., The parlar of Plesaunte delightes vj^d.

[This reads like an erroneous and early entry of Clement Robinson's "Handful of Pleasant Delights," which did not come from the press of Richard Jones until 1584. Alliterative titles were about this time in much request, and it may have been originally intended to have called the work "The Parlour of Pleasant Delights." No bibliographer has mentioned the above memorandum, though relating to a collection of poems of so much variety and popularity.]

XVJ^{to} JANUARIJ.

J. Charlwood. Rd of him, for the challenge of the Justs iiij^d.

[These jousts had been fixed earlier, but were deferred by the Queen to the 22nd January. By an accident, the falling of one of the scaffolds, many persons of both sexes were either killed or maimed. Stow's *Annales*, 1166.]

Edward White. Tollerated to him, &c., a ballad intituled the wonderfull worke of god shewed upon a childe at Walsam iiij^d.

1580-1. Mr. Daye. Lycenced unto him, under thandes of the Bishop of London, A Booke intituled De Republica Anglorum [*no sum.*]

[Sir Thomas Smith's "*De republica Anglorum*. The maner of government or policie of the Realme of England," though here entered to Day on 16 January, 1581, did not come out until 1583, when it was printed by Henry Middleton for Gregory Seton.]

13 FEBRUARIJ.

Richard Jones. Lycenced unto him, &c., a Ballad intituled A gentle Jyrke for the Jesuit iiij^d.

[i.e., the Jesuit Edmund Campion, no doubt: see p. 136.]

Richard Jones. Lycenced to him, &c., a Ballad intituled A Reprehension againste greene sleeves, by willm Elderton iiij^d.

[Thus we see William Elderton availing himself of the popularity of "Green Slieves," and writing a ballad in reprehension of it.]

Yarrath James. Lycenced unto him, &c., a ballad intituled Nowe lysten well, you gallantes all iiij^d.

Yarrath James. Lycenced unto him, &c., a ballad Intituled Newe, newe and never olde, a good Tale Cannot to often be Tolde iiij^d.

John Charlewood. Lycenced unto him, &c., a booke intituled the Historie of Palmerin of Englande, uppon condition that if there be anie thing found in the booke when it is extante worthie of Reprehension, That then all the bookes shalbe put to waste and Brunte vj^d.

[We have no other reason for thinking that "Palmerin of England" came from Charlwood's press. The earliest known edition, we believe, of any translation of this romance was by Anthony Munday, and bears date in 1602, 4to. It is not at all unlikely that it was printed by Charlwood considerably before that date, and the impression, owing to the many readers of the work, entirely destroyed.]

22 FEBR.

Yarr. James. Lycenced to him, &c., a ballat to flye unto Jehova in tyme of adversytie..... iiij^d.

Yarr. James. Lycenced unto him, &c., A ballat of a Caveat 1580-1.
to all yonge men iiij^d.

27 FEB.

Mr. Watkins. Receaved of him for the civill conversation,
which was Licenced to him 11 Novembr, 1579 xvj^d. and a copy.

[The licence here referred to was for a copy of "La Civile Conversation," in French, from the Italian of Guazzo, which was to be translated into English. It consisted of only three books, and the translation was made by G. Pettie, and it was printed with the date of 1581. Ritson knew of no edition earlier than that of East, in 1586.]

ULT^o. DIE FEBR.

Henry Carre. Lycenced unto him, &c., An excellent bal-
lad, intituled Love whie haste thou lefte us so..... iiij^d.

SECUNDO DIE MARCIJ.

Henry Carre. Lycenced unto him, &c., A ballad Intituled
The Millers daughter of Manchester iiij^d.

[This is a ballad upon which, most likely, the play of "Fair Emm, the Miller's Daughter of Manchester, with the Love of William the Conqueror," was founded. The ordinary editions of this drama are dated 1631, but it professes on the title-page to have been acted by the Lord Strange's Servants, who were not a company of players after 1600; and Malone had a copy of the play without date, but probably, from the appearance of the type, anterior to that year. Henslowe's Diary, p. 31, shows that the Earl of Sussex's men acted a play called "William the Conqueror," on 4 Jan., 1593, which might possibly be this very drama of "Fair Emm." The interesting entry above quoted seems to have escaped observation.]

10 MARCIJ.

John Charlwood. Lycenced unto him, &c., A Ballad in-
tituled A frendlie well-wishinge to such as endure, &c. By
Nicholas Bourman iiij^d.

[This ballad, by an author whose name had appeared in the Registers for the first time in 1570-1, (see p. 5) and which will occur again at the very commencement of the next century, is altogether unknown.]

1580-1. Mr. Walley,

thelder. Rd of him for ij. ballates, whereof he will
 bringe the Tytles viij^d.

[We do not find, from the Register, that the titles were ever entered, even if they were brought by Walley. The money having been paid, perhaps no farther trouble was taken.]

20 MARCIJ.

Richard Jones. Lycenced unto him a ballad, Intituled
 Newes from Usurer's Hall..... iiij^d.

Edw. White. Lycenced unto him, under thandes of the
 Bishop of London and the wardens, A Ballad Intituled Youthe
 seeinge all his wais so Troublesome, abandoninge vertue and
 leanyng to vyce, Recalleth his former follies with an inward
 Repentaunce. By Greene vj^d.

["By Greene" is interlined, as if the fact of authorship had been ascertained after the entry was made. This may have been an early and a distinct piece by Robert Greene, who some years subsequently, and in reference to the events of his own life, wrote several tracts of a character similar to the ballad in the entry, particularly his "Never too Late," printed in 1590, and his "Farewell to Folly," printed in 1591. Some other author of the name of Greene may however be intended.]

Edward White. Rd of him, for a ballad of Croskaies and
 Myters comme downe iiij. and a copy.

[Evidently a very orthodox Protestant ballad against Cross Keys and Mitres.]

15 DIE APRILIS.

Richard Jones. Tollerated unto him The Nurcery of Gentle-
 womans names vj^d.

[The name of Warren is written in the margin; and the fact is, that the work was published with Guillam de Warrino ("W. Warren, Gent.," at the end of the Poem) on the title-page of the only copy we ever saw. Herbert had clearly never met with it, and describes it merely by the terms of the Register. It is called "A pleasant new Fancie of a fondlings device, Intitled and cald The nurcerie of names. Wherein is presented (to the order of our Alphabet) the brandishing brightnes of our

English Gentlewomen. Contrived and written in this last time of vacation, and now first published and committed to printing this present month of merry May. By Guillam de Warrino.—Imprinted at London by Richard Jhones, dwelling over against the signe of the Faulcon, neere Holburne Bridge. 1581." In an address "to the Gentlewomen of England," Warren calls himself "your poore poet and your olde friend;" but nevertheless asserts this to have been his first production. If this be true, the W. Warren who wrote a work previously entered must be a different man. As a specimen of this rare volume, we extract part of what he writes of the name of Elizabeth:—

"Elizabeth, a noble dame,
 a damsell faire and bright,
 A dearling in our yearthly eyes,
 bereaves their honour quight:
 A jewell rare, a gemme of golde,
 a goddesse made of newe;
 A Sydus or celestiall starre,
 that boastes of heavenly hewe:
 A comete cleare, a Phœnix faire,
 extracte of Venus race;
 Descended from the line of love
 to matche Lucina's face."

Of the personal charms of the queen he speaks thus pedantically, and, of course, hyperbolically.

"Her limmes are straight producted lines,
 Her bodie well compacte,
 That Nature, when she gave her life,
 did moave a noble acte.
Venustas doe exorne her vaines,
Pro forma, none so faire:
 Her perfect *Pulchritudo* shoves
 she dropte from out the aire.
 Her face is full of all delighthes,
 her mynde with mirthe possesse:
 All vertue and the giftes of grace
 doe harbour in her breste."

In this adulatory strain the author proceeds through many more lines,

1580-1. which it would be tedious to quote. Nothing is known respecting him, and bibliographers record no other production of his pen.]

SEXTO DIE MAIJ.

John Wolfe. Lycenced unto him, &c., Youthes witte, or the witte of Greene youthe, by Nicholas Atkinsonne ... vj^d.

[We do not meet with this writer's name any where recorded; and as no such production has survived, we know not whether he wrote it in verse or in prose.]

NONO DIE MAIJ.

Thoms Easte. Tollerated unto him, &c., the voyage of the wanderinge Kinge, Invented by John Cartemp, frencheman, and Translated by William Goodyeare, of Southampton, merchaunte..... vj^d.

[It will be seen farther on that this work, here "tolerated" to East, was subsequently "licenced" to Richard Ballard. It seems, however, to have been also printed by East, without date. For "wanderinge *Kinge*" we ought to read, "wanderinge *Knight*;" and the clerk farther miswrote the name of the French "deviser," (as he is called on the title-page of the printed editions) which was Cartheny.]

23 MAIJ.

John Aldee. Lycenced unto him, &c., A dialogue betwene Custome and veritie, concerninge the use and abuse of Dauncinge and Mynstralsye vj^d.

[There are few more singular and amusing books of the time than that of which the title is given with verbal correctness in the entry: the imprint is, "Imprinted at London, at the long shop adjoyning unto Saint Mildreds Church in the Pultrie by John Aldee." It has no date; but Thomas Lovell, the author, states, in his dedication to two puritanical ministers, Robert Crowley and Thomas Brasbridge, that the Queen had been twenty-three years on the throne. Excepting the preliminary matter, (of twenty pages, including three by Crowley) the whole is in verse, the author thinking, probably, that he could gain readers among the people for his rhyme, when he could not expect them for his prose: his

object was to put down dancing and minstrelsy, and to prove especially 1580-1. that they were contrary to the Scripture, which he quotes profusely. A few extracts from this rare, perhaps unique production, will be acceptable, especially in relation to the use, at the date when Lovell wrote, of dancing and music by all classes. Custom and Verity are the only interlocutors, the first defending and excusing, and the last attacking and abusing, dancing and minstrelsy: Of dancing, Verity says—

“What godly eye can it delight,
 what pleasure in it dwell,
 Which is the line that leads to vice,
 and hedlong unto hell?
 While men with maides in wanton daunce
 unseemly oft doo turn,
 Their hartes blinde Cupid oft doth cause
 with Venus games to burn.
 Thus flames of love incensed are;
 theffecte is yet behinde,
 Which to obtaine by secret meanes,
 they shoue eche others minde.
 If that his mate doo seeme to like
 the game that he would have,
 He trips her toe, and clicks her cheek,
 to shewe what he doth crave.
 Such jests they use, and jumps unchaste,
 that make immodest meane,
 Such filthy woords that they may seeme
 chaste harts to ravish cleane.”

Custom pleads hard for allowing dancing at Christmas :

“Christmas is a mery time,
 good mirth therfore to make;
 Young men and maids together may
 their legs in daunces shake:
 Wee se it with some gentlemen
 a common use to be
 At that time to provide to have
 some pleasant minstrelsie.”

1580-1. Against all dancing at "Christide" Verity inveighs furiously, and at much length: at last, at a particular point, Custom thus interposes:—

"But some reply, what foole would daunce,
if that when daunce is doon
He may not have at Ladyes lips
that which in daunce he woon?"

Verity is shocked at the question, and again launches out. As soon as he pauses, Custom asks his opinion regarding minstrelsy, and in the course of his reply, Verity remarks of minstrels—

"They are accounted vagarant roges
by act of Parliament,
What reason why they should not then,
like Roges to Jaile be sent * * *
Except they doo belong to men
which are of high degree,
As in that act by woords set downe
expressly we may see.
To such, I think, but few of these
vain Pipers doo pertain:
To men so grave a shame it were
fond Fidlers to maintain.
A great disgrace it were to them
their cloth abroad to send
Upon the backs of them which doo
their life so lowdly spend."

The following passage seems decisive of the point contended for by Percy against Ritson, respecting the singing of minstrels:—

"Their singing if you doo regard,
it is to be abhord:
It is against the sacred woord
and Scripture of the Lord. * * *
But this doo minstrels clene forget:
some godly songs they have,
Some wicked Ballads and unmeet,
as companies doo crave.

For filthies they have filthy songs,
 for baudes lascivious rimes ;
 For honest good, for sober grave
 songs; so they watch their times.
 Among the lovers of the trueth,
 ditties of trueth they sing ;
 Among the Papists, such as of
 their godlesse legend spring. * * *
 For he that cannot gibe and jest,
 ungodly scoff and frump,
 Is thought unmeet to play with Pipe,
 on tabret or to thump.
 The minstrels doo with instruments,
 with songs, or els with jest
 Maintain them selves, but as they use,
 of these naught is the best."

Verity, of course, has the best of the argument, as well as the longest of the speeches, and in the end, Custom is not only convinced, but converted. Lovell must have been a puritanical preacher, and he calls Thomas Brasbridge his master, as if he had studied under him. If the reader be dissatisfied with the length of our extracts, let him point out where the book has before been reviewed, or where there is another work that furnishes such curious particulars, especially respecting the *singing* as well as playing of minstrels in the middle of the reign of Elizabeth.]

30 MAIJ.

Yarrath James. Lycenced unto him a ballad, declaringe the Treasonne Conspired againste the Kinge of Scottes iiij^d.

[By William Elderton, and extant under the following title—"A new ballad declaring the great Treason conspired against the young King of Scots, and how one Andrew Browne, an Englishman, which was the King's Chamberlaine, prevented the same." It was to be sung "To the tune of Milfield, or els to Green-sleeves," against which last Elderton had himself written. The ballad is subscribed W. Elderton, and Yarrath James was the printer of it, without date. See Percy's Reliques, ii., 235, edit. 1812.]

1580-1.

TERTIO DIE JUNIJ.

William Wrichte. Lycenced unto him, A ballad begin-
inge As I did heare saie in the merrie moneth of Maye... iiij^d.

12 JUNIJ.

Henry Carre. Lycenced to him, &c., A lamentation for the
death of m^r. Christofer Watson, mynister iiij^d.

[He may have been a popular preacher, but we apprehend that no
work with his name has survived.]

13 JUNIJ.

M^r. Marshe. Tollerated to him, &c., the famous historie of
Herodotus in Englishe viij^d.

[Meaning, of course, Herodotus, whose "famous History," as it is called
on the title-page, was printed by Thomas Marshe, with the date of 1581.
The translation (consisting only of the first two books) was by B. R.,
whom Herbert (ii., 870) not very probably conjectures to have been Bar-
naby Rich. Barnaby Rich was too much of a soldier to have been much
of a scholar, and equal to translating Herodotus.]

17 JUNIJ.

Richard Ballard. Lycenced unto him, &c., The voyadge of
the wanderinge knight vij^d.

[We have already alluded to this entry on p. 142. Perhaps Richard
Ballard had some interest in the publication with East, and therefore re-
entered the work in his own name.]

19 JUNIJ.

Henry Carre. Lycenced to him, &c., A Ballad Intituled
a warninge or Caveat for all men to hye and Ronne to repent-
aunce, for doomes daie is nighe iiij^d.

23 JUNIJ.

Edward White. Lycenced unto him, &c., A proper ballad,
dialoge wise, betwene Troylus and Cressida iiij^d.

[In our first volume of Extracts, p. 21, we have inserted the title of a
ballad, "The History of Troilus," not mentioned by the commentators
on Shakespeare: that above inserted has been noticed by Malone. At the
end of "The Marriage of Wit and Wisdom," printed for the Shakespeare

Society in 1846, Mr. Halliwell has given a ballad from a MS. in the Ashmolean Museum, which, as it is not "dialogue wise," may be "The History of Troilus" licensed in 1565-6.]

PRIMO DIE JULIJ.

Richard Jones. Lycenced unto him, &c., A dolefull discourse of a dutche gentlewoman distraughte of hir wittes. To the which is added the harde Happe of Two Norfolke gentlewoman vjd.

[Stow tells us (*Annales*, 1168) of two Dutchmen, a giant and a dwarf, who were in England this year, and perhaps the first of these two ballads originated in the popular attention thus directed to the natives of Holland or Germany. On p. 172 of vol. i. of our Extracts is entered "The history of two Dutch lovers." The clerk, in the title of the second ballad, wrote "gentlewoman" for *gentlewomen*.]

Robert Walgrave. Tollerated unto him, &c., The Tryumphe shewed before the Queene and the French Embassadors vjd.

[Ambassadors who preceded the arrival of the Duke of Anjou, who were feasted at court, and for whose entertainment jousts and triumphs were held on Whit-Monday and Tuesday, 1581. See Camden's *Annals*, p. 484, edit. Kennett, where the names of the ambassadors are given.]

Edward White. Lycenced unto him, &c., A newe Ballad of Obedyence iiijd.

IIIJ^{to}. DIE JULIJ.

Ric. Jones. Lycenced unto him A ballat of Tyborne tyding of Watt foole and his feloes, of the lamentable end they made at the galloes iiijd.

[The name of Elderton is inserted in the margin, to show that he was the author of this ballad, which is no where assigned to him, and of which we now hear for the first time. Whether "Wat fool" were a real or an imaginary person, we have no means of knowing.]

Ric. Jones. Lycenced unto him another Ballat of the dream of a Maltman before his fathers house was burnt..... iiijd.

- 1580-1. Mr. Marshe. Receaved of him for Senecas Tragedies in Englishe xx^d. and a copy.

[This was the collected edition of separately printed plays, and of others, not until then translated, in order to make the work complete. We have given the names of the various translators in our first volume of Extracts, p. 147; and the title-page of the whole work is this: "Seneca his tenne Tragedies translated into English. *Mercurij nutrices horæ*. Imprinted at London in Fleetstreete neere unto Sainte Dunstans church by Thomas Marsh. 1581." Thomas Newton was the editor of the whole volume, and dates his dedication to Sir Thomas Henneage "From Butley, in Chesshyre, the 24 of Aprill, 1581."]

X^{mo}. JULIJ.

Ric. Jones. Receaved of him, for his Lycence to printe the exhortation of london unto hir children and servantes. Perused by Mr. Crowley, with his hand at yt, and there uppon allowed by the wardens under their handes iij^d.

[The words "to submission and obedience" were added in the margin, to supply a defect in the entry of the work: it was "the exhortation of London unto her children and servants to submission and obedience;" and if it have survived, we have never seen it nor heard of it. It probably related to the rescue from whipping of a brewer of the name of Thomas Butcher by three shoemakers and a brewer, in Smithfield, who were afterwards themselves whipped for the rescue. Stow's *Annales*, 1065. The "new ballad of Obedience," licensed on p. 147 to White, may have had a similar origin.]

16 JULIJ.

Jo. Charlewood. Lycenced unto him a true reporte of the late horrible murder commytted by Willm Sherwood, in the Q. Benche vj^d.

XIX^{mo}. JULY.

Ric. Jones. Tollerated unto him, &c., a ballad intituled A peece of the Popes blessinge alighted uppon two papistes in the Queenes Benche iij^d.

[These two ballads most likely related to the same incident, of which we have found no account elsewhere.]

VICESSIMO JULIJ.

1581-2.

Henry Carre. Lycenced unto him, &c., A Ballad intituled
All shall be well, the Pope is nowe proved Vicar of hell iiiij^d.

[1581-2.]

24 JULIJ.

Richard Jones. Lycenced unto him, &c., M^r. Campion, the
seditious Jesuit, is welcome to London iiiij^d.

[On p. 136, under date of 3rd January, we have seen licensed "the
great brag and challenge of Mr. Champion, commonly called Campion,
the Jesuit." We hear more of him in the next entry.]

Willm Wrighte. Tollerated unto him, &c., A brief dis-
course of the takinge of Edmund Campion vj^d.

[The author of this tract was Anthony Munday, who puts his initials
upon the title-page: it was the following: "A breefe discourse of the
taking of Edmund Campion and divers other Papists in Barkshire, &c.
Gathered by A. M." It was printed for William Wright, with the date
of 1581.]

Willm Wrighte. Tollerated unto him A perswasion to
Prentices and Servingemen all, to joyne like true frendes and
leave their great Brall iiiij^d.

[We know nothing of any such "great brawl," unless this entry refer
back to 10th July, when R. Jones obtained a license for an "exhortation
of London to her children and servants to submission and obedience."]

ULTIMO DIE JULIJ.

John Wolfe. Lycenced unto him, &c., Aphoclis Antigone,
Thoma Watsono interprete..... vj^d.

[For "Aphoclis" of the ignorant clerk we must of course read
Sophoclis. It is singular that Herbert should altogether omit the title
of this celebrated translation, by an author not less celebrated: it is
"Sophoclis Antigone, Interprete Thoma Watsono J. V. Studioso. Huic
adduntur Pompæ quædam, ex singulis Tragediæ Actis derivatæ, &c. Lon-
dini, excudebat Johannes Wolfius. 1581." This is the earliest notice of
Watson, whose name will occur hereafter.]

1581-2.

PRIMO DIE AUGUSTI.

Henry Carre. Lycenced unto him, &c., A ballad of the lamentation of a modeste maiden beinge deceiptfullie forsaken and unworthelie rejected of hir unconstant and faithles frende iiij^d.

[There are several ballads of this character in the Roxburghe Collection in the British Museum, which are clearly reprints of much older productions.]

Henrie Carre. Lycenced unto him, &c., A ballad declaringe the greate Covetousnes and unmercifull dealinge of one Walter Gray, sometyme Archebisshop of Yorke, whoe having great abundaunce of Corne, suffred the needie, in the tyme of famyne, to die for wante of relief, And of the fearfull vengeance of God pronounced against him iiij^d.

[We do not learn that 1581 was a particularly dear year, but the above tract (and we know no more about it) seems as if it had been intended to draw odium upon the corn-hoarders of that day. "The dream of a Maltman," entered on the 4th July, may have been of the same character.]

2^o. DIE AUGUSTI.

John Perryn. Lycenced unto him, &c., A Shadowe of Sannazar, the noble Neapolitan viij^d.

[This work must have been some portion of the poems of Sannazaro translated into English. Herbert misread or misprinted the name in the entry Samazar (iii., 1344). It is perhaps to be wondered that the name of the country should not have directed him to the name of the author.]

3 AUGUSTI.

Edward White. Lycenced unto him, &c., A newe Norther ballad come latelie to Towne of one that was fearefull of fyinge hir Gowne iiij^d.

[By "fying" we are of course to understand *defiling*. Shakespeare uses the same word in the same way.]

Edward White. Tollerated unto him Eldertons Answere to 1581-2.
I. W., apprint iiij^d.

[Another ballad by Elderton of which we find no mention in any authority, so carelessly have these Registers been examined. "I. W. apprint" means, most likely, "I. W., *apprentice*," and Elderton's answer perhaps had relation to a previous entry of 24 July, (p. 149) when William Wright had "tolerated" to him "a persuasion to prentices and serving-men all, to join like true friends, and leave their great brawl."]

4 AUGUSTI.

Mr. Bynneman. Lycenced unto him, &c., A true reporte of tharraignmente and execution of the late popishe Traitor, Everit Haunce..... vj^d.

[Everard Haunce, a seminary priest, affirming the Pope's supremacy in matters ecclesiastical, having been arraigned and tried at the Old Bailey, was drawn, hanged, bowelled, and quartered, on 31 July, 1581. The tract here entered, though licensed to Bynneman, was printed by John Charwood and Edward White, 1581, and purports to have been "gathered by M. S." under this title:—"The Araignement and Execution of a wilfull and obstinate Traitour named Everalde Ducket, alias Hauns: Condemned at the Sessions house for high Treason on Friday, being the 28 of July, and executed at Tiborne on the Monday after." The Roman Catholics accused Anthony Munday of being the author of this tract, or of one on the same subject: see the "True reporte of the death and martyrdome of M. Campion," &c., 1581.]

11 DIE AUGUSTI.

Ric. Jones. Lycenced unto him, &c., A dolefull discourse of a lamentable spile done by Fyer in the Towne of Easte Durham, on the Tewesdaie, beinge 18 of Julie, 1581 ... iiij^d.

[A fragment of this ballad was discovered a short time ago by the Editor in the cover of an old book, and presented to a gentleman who was making a county collection: for East Durham we ought to read East Deerham. It was merely a rhyming narrative of the catastrophe. A perfect copy has since come to light; and we do not despair of recovering in print some of the productions which we now only know by the Registers,

1581-2. and to which attention is called for the first time by the publication of our volumes of Extracts.]

Edward White. Lycenced unto him, &c., A Ballad intituled Nowe we goe, of the papistes newe overthrowe ... iiij^d.

[Alluding, as we may guess, to the capture of Campion and his associates.]

Henrie Bynneman. Lycenced unto him, &c., The knittinge up of too good to be true xij^d.

[Entitled "The second part of the Knitting up of the Boke Too good to be true, &c. Newly penned and published by Thomas Lupton." Printed by Bynneman in 1581. It is, in fact, the sequel to the same author's "Siuqila. Too good to be true," &c., entered on p. 110.]

24 DIE AUGUSTI.

Edward White. Lycenced unto him, &c., A ballad intituled Greene sleeves is worne awaie, yellowe sleeves comme to decaie, Blacke sleeves I holde in despise, But white sleeves is my delighte iiij^d.

[Another ballad originating in the extreme popularity of the first "Lady Green Sleeves," licensed on p. 120.]

SEXTO DIE SEPTEMBRIS.

John Charlwood. Lycenced unto him, &c., An Abstracte of the Historie of Cesar and Pompeius vj^d.

25 SEPT.

Richard Jones. Lycenced unto him, &c., A Joyfull Songe of the worthie Shootinge in London the xixth of September, 1581 iiij^d.

[In celebration of some archery-meeting, probably, in Finsbury Fields. See p. 94.]

PRIMO DIE OCTOBRIS, 1581.

Roger Warde. Rd of him, for printinge a ballad intituled the Entertainement of the Frenchmen, &c iiij^d.

[This ballad could scarcely refer back to the jousting and triumph on Whit-Monday and Tuesday preceding, regarding which we have already

noticed the entry of a tract (p. 147). The Duke of Anjou himself and 1581-2. his attendants did not arrive in London until 1st November.]

SEXTO DIE OCTOBRIS.

Richard Jones. Rd of him, for printinge of a booke intituled The Picture of Twoo pernicious Varlettes called Prig Pick-thanke and Clem Clawebacke, discribed by a peevishe painter, &c. vj^d.

[Evidently a curious tract, which, unfortunately, is to be numbered among the many that have not been recovered.]

23 OCTO.

Ro. Walley. Lycenced unto him, &c., the wonderfull adventures of don Symonydes, a spanishe gentleman. Written by Barnaby Rich viij^d.

[The correct title is—"The straunge and wonderfull adventures of Simonides, a gentilman Spaniarde. Conteyning verie pleasaunte discourse. Gathered, as well for the recreation of our noble yong gentilmen as our honourable courtly ladies. By Barnaby Riche, gentleman." It was printed for Robert Walley in 1581. It is a species of romance, written partly in imitation of Lily's "Euphues," (p. 75) and contains a specimen by Rich of undramatic blank-verse. We quote a few lines as an early example of this form of composition, and it is from that part of the work which is entitled, "How Simonides commyng to Athens was welcomed by Euphues."

"Forsaking flood, to whiche, with booteles hope,
I whilome did my bodie recommend,
I come to Athens for to claime my due,
Who here deservde a royall tombe to have.
Ne bootes it not myne ashes to revive,
Since in these livelesse lines myne image is.
Erst in this state, by dome of power divine,
Lycurgus poynted was by deepe conceipt
To fashion raines unto your wanderyng willes;
Whose tongue, inspir'd with secrete rules of right,
Made Athens Greece, and Grecia Athens towne;
And as from Delphos Phœbus did inspire,

- 1581-2. So plast I truth the Lodestone of your lives.
 But as amidst a swarme of sondry sinnes
 A little good is shadowed by the bad,
 So in so many yeares of flowryng wealth
 A proude contempt hath banisht continence,
 And glut of golde hath gorg'd you full of vice."

In this strain the author continues for seven pages; but we may be excused for not quoting more: we have only extracted these lines as a curiosity, the work itself being one of much rarity, and the author of it no where spoken of as a writer of blank-verse. We are to recollect that it was not employed upon the stage for some years after the date at which we have now arrived. The rest of the poetry in the volume is in rhyme, but not much better than the blank-verse.]

VII^o. DIE NOVEMBR.

Mr. Denham. Licensed to him, &c., *The lampe of virginitie and mirror for mrens*, by Thomas Bentley.

[So entered by the clerk, the true title being "*The Monument of Matrons: containing seven severall Lampes of Virginitie, &c.*, by Thomas Bentley of Graies Inne, Student." It was printed by Henry Denham, with the date of 1582.]

Mr. Denham. Licenced unto him, &c., *vij. Steppes to heaven, alias the vij. salmes reduced into meter by Willm Hunnys*. Whereunto are added the *Honny Suceles* and *vj^d. the Wydoes myte* *xij^d.*

[We have previously introduced the entry of some later portions of this production: see p. 76. No such edition of the "*Seven Steps to Heaven*," by W. Hunnis, is, we believe, known. In the whole, Denham paid one shilling and sixpence for licensing the book, consisting, as it did, of three separate productions.]

II JANUARIJ.

Ric. Jones. Rd of him, for his lycence to print *An Heptameron of Civill discourses unto the xptmas Exercises of sundry well courted gentlemen and gentlewomen, &c.* ... *vj^d.*

["Mr. Whetston" is written in the margin: the entry is of George Whetstone's well-known and popular work, "*An heptameron of civill*

Discourses: containing the Christmas exercise of sundrie well courted 1581-2. Gentlemen and Gentlewomen, &c. The report of George Whetstone, gent, in seven days exercises." Printed by Richard Jones, with the date of 1582. It is in this work that Whetstone inserts a translation of the novel which had been the foundation of his play of "Promos and Cassandra," 1578, (the license is given on p. 64) from which Shakespeare derived his "Measure for Measure."]

15 JANUARIJ.

John Charlwood. Rd of him, for his lycence to printe theis Copies hereafter mentioned, &c. Copies which were Sampson Awdeleys, and now lycenced to the said John Charlwood, &c.

Thargumente of apparell.

A pennyworth of witte.

A hundred merry tales.

[This book had belonged to John Walley in 1557-8. See Extracts, vol. i., p. 1.]

Adam Bell.

The banishment of Cupid.

[A book called "The banishment of Cupid," a translation from the Italian by Thomas Hedley, was printed by Thomas Marsh, in 1587. According to Herbert, (ii., 870) he also printed an edition without date.]

Crowleys Epigrams.

A Foxe Tale.

Kinge Pontus.

Robin Conscience.

A proude wyves pr. nr.

A Sackefull of newes.

S^r Eglamore.

Gowre de Confess. amantis.

The good Sheppard and the Badde.

[These abbreviated titles are intermixed with those of fourteen other works, most of them of a religious character. The stationer, here introduced as Sampson Awdelay, was John Awdelay, or Awdeley, who was sometimes called Sampson in the Register, and in this place by both sur-

1581-2. names. On this point, see our first volume of Extracts, p. 23. Most of the productions above enumerated have been there mentioned as works appertaining to Awdeley and other printers, and perhaps he had purchased several of rivals in trade, as Charlwood appears to have afterwards purchased them from him, or his representatives: no book with a date being known from Awdeley's press after 1576, we may presume, perhaps, that he was dead on 15th January, 1582, when Charlwood recorded this transference of property. "The Sackful of News" was entered in 1557-8 to John King, yet here we find it the property of Awdeley: the same was the case with "Adam Bell;" and in this way we might go through nearly the whole list. However, the "Pennyworth of Wit" and "The Proud Wife's Paternoster" belonged to Awdeley in 1560-1. See Extracts, vol. i., p. 29.]

Plaiebookes.

The weather.

iiij. P.

Love.

Youthe.

Ympacient povertie.

Hicke Skorner.

[These six "play-books," a curious enumeration, were also assigned by Awdeley, or his representatives, to Charlwood. The first, here called "The Weather," was John Heywood's "Play of the Wether. A new and a very mery Enterlude of all maner Wethers:" it was originally printed by John Rastell, in 1533; but, from the fact that it is inserted in the preceding list, we may be disposed to believe that it had come, as a reprint, from Awdeley's press, although no such edition has reached our day. "The Four P.," which stands next, was also an interlude by John Heywood, first printed (as far as we know) by William Middleton, before 1547, at which date he ceased to carry on business; and afterwards by John Alde, in 1569, though he did not enter it at Stationers' Hall: how the property in it came into Alde's, and subsequently into Awdeley's hands, we cannot state. "A Play of Love" was also one of John Heywood's "interludes," originally printed, as is stated in Biogr. Dram., in 1533, though we never had the good fortune to meet with a copy: on p. 36 of our first volume of Extracts, "a ballet of Love" is licensed to Awdeley, under his *alias* of Sampson, which may be the drama in-

tended, while the ballad called "Love," licensed to Thomas Colwell 1581-2. in 1562-3, (p. 74) was probably merely what it professed to be, and a different production. "Youthe," above, means "The Interlude of Youth," which we find first in the hands of John Walley, and afterwards in those of W. Copland (See Extracts, vol. i., p. 1, 2, 32). Awdelay perhaps had it from Copland. "Ympacient povertie" was licensed as "impatiens poverté" to John King, in 1559-60, and is a morality of which we have spoken in our first volume of Extracts, p. 27: Awdelay bought it, probably, at the same time with "The proud Wifes Paternoster," mentioned in the same entry. We do not know of the existence of any other impression of "Hicke Skorner" than that of Wynkyn de Worde; and if Awdelay printed one, as he possibly did, judging from the preceding entry, it has been lost. Neither are we aware that Charlwood republished any of these pieces, in consequence of the assignment from Awdelay.]

Againste praise of womens Bewtye.

The Tower of trustynes.

The Castell of knowledge.

[The first of these three items is unquestionably the ballad of "the praise of the vain beauty of women," which was licensed to Awdelay (*alias* Sampson) in 1560-1: Extracts, i., 28. Robert Recorde wrote "The Castle of Knowledge," first printed by R. Wolfe in 1566.]

Copies which were William Williamsons, and now licenced to the said John Charlwood, &c.

The poore mans Garden.

Northbrookes Confession.

The rewarde of wickednes.

Ballettes.

A replye to the lokinge glasse.

A Toye to mocke an Ape.

A Smellinge Nosegaye.

The xxxij. Ladies.

[The only work in this enumeration that we find recorded by Herbert, as having been the property of Williamson, is Northbrooke's "Poor Man's Garden," which came out without date: Northbrooke was the

- 1581-2. author of the "Treatise" against Dicing, Dancing, and Vain Plays," the license for which will be seen on p. 52. Of the four ballads we now hear for the first time, unless they have been entered under other titles than those here briefly noted by the clerk. A ballad entitled "a Looking Glass" was licensed to R. Jones, in 1568-9, (Extracts, i., 185) and the first in the preceding list may have been "a reply" to it. "The Nosegay" was licensed to John King, in 1557-8, (Extracts, i., 3) and "A smellinge Nosegay" possibly was the same production. "The xxxij. Ladies" may have been a reprint of "the prayse of many vertuous women," licensed to Colwell in 1569-70. (Extracts, i., 207.)

XIJ. DIE FEBR.

Mr. Bynneman. Licenced unto him, &c., A view of a seditious Bull sent into this Realme of Englande from Pius Quintus, bisshop of Rome anno Domini 1569, taken by the reverend father in God John Jewell, late bisshope of Salisburie vj^d.

[This work was "printed by R. Newbery and H. Bynneman" in 1582.]

XXIIJ^o. DIE FEBR.

Ric. Jones. Item, tollerated to him, &c., the mansion of Myrthe, penned by C. Edwardes vj^d.

[This book, with so inviting a title, has been lost, and we know nothing more than the name of the "penner." He was perhaps the same "Mr. Edwardes" who wrote an epitaph on the Earl of Pembroke in 1569-70, (Extracts, i., 221) and may have been the son of the more celebrated Richard Edwards, whose name often occurs in our first volume. Ritson makes no mention of this work, and (Bibl. Poet., 195) confounds the two Edwards', as if they were one and the same person.]

X^o. DIE MARCIJ.

J. Aldee. Tollerated to him twoe ballades, whereof thone intituled Callin o custure me, and thother concerneth the danger of Sailers, and their troubles, turmoile, and paine, &c. viij^d.

[This is an important item in reference to the notes on *Calmie custure me*, in Shakespeare's "Henry V.," act iv., sc. 4, which puzzled Steevens

and other commentators: they did not know that *Callino castore me* 1581-2. was an old tune, as they might have learnt from Clement Robinson's "Handful of Pleasant Delights," 1584. Here we see that it was entered as a ballad two years earlier, the title being doubtless derived from the burden. The second is an old sea-song, which has not reached our time, unless it be the following, clearly an ancient relic, although derived from a comparatively modern MS. in the library of the late Mr. Heber. Whatever be its precise date, it is worth printing, if only because it is an early naval ballad.

THE PERILS OF POORE MARINERS.

I sing the perils of the raging seas,
When nothing can fierce Eolus wrath appease,
When Boreas blasts asunder rend our sayles,
Our tackling torne, and our best anker fayles.

The surging seas have battered my ship,
Mine oares are broken, I with water drip:
My ropes are rent, the mast is nothing strong,
And I am tost the weltering waves among.

The waves rise up, my barke to overflow,
Full soone, alas! my life to overthrowe,
And driven I am against some sturdy rocke,
That in doth all my planks and timbers knocke.

With Neptune and dread Eolus at strife,
Then stand I most in peril of my life.
Then may I pray, and call for help aloud,
But nought I see but raging sea and cloud.

And when the wind beginneth most to rage,
Then out I cast, the ocean to asswage,
Each weighty thing; and then, if sea at will
I have, my ship surmounts each watery hill.

Perchance a shipwrack follows all this strife:
Farewell my goods, my children, and my wife;
Farewell my friends, farewell my fellows all;
Now nought prevails, and death doth me appall.

1581-2.

Then goe I to the bottom of the seas,
 But rise again, perchance, if God doth please :
 If not, I never more may show my head,
 But a mere corpse my body riseth dead.

Driven it is, by force of sea and wind,
 At length to land, where they my body find ;
 And then unto my lonely wife they send
 The tidings sad by some unhappy frend.

Perchance I swim, and save my life this way,
 By Gods kind mercy, and my feet I play,
 And spreading armes, until I reach the land :
 Weary and faint, I can unneathes stand.

Perchance another ship comes sailing by,
 And saves my life, if me they doe espy :
 Perchance they see me not, and I am lost
 Upon a rough inhabitable coast.

All you that hope and wish to go to sea,
 Harken my perils, and be warnd by mee
 To stay at home ; and never take in hand
 To trust the sea, when you may stay on land."]

XIX. MARCII.

Tho. Easte. Rd of him, for his licence to printe these xv.
 bookes folowinge, viz. :

A swete comfort willing to die.
 The Summe of the Scriptures.
 Jacob and his xij. sonnes.
 Enchiridion in Englishe.
 Olyvar of Castell.
 Erra pater Sir John Mandeville.
 The booke of Nurture.
 Kinge Arthure. Johannes de Vigo.
 Epomedon. Arthure of little Britan.
 Bartholomeus de proprietatibus rerum.
 Pretor Johns land.

Bevis of Hampton.

1581-2.

Foure Sonnes of Amon.

Breviarie of health.

Gyudos questions.

[We have quoted this list entire, although there are several works in it that do not come within the usual scope of our extracts. The xv. bookes had probably been bought by East from other stationers, although the names of the sellers are not stated. For "Jacob and his xij. sonnes," see Extracts, i., 57. "Olivar of Castell" is clearly "Oliver of Castille," of which we shall have occasion to speak hereafter. "The Prognostication of Erra Pater" was licensed to T. Colwell in 1565, and was reprinted by East without date. For "the booke of Nurture" see Extracts, i., 2. The work above called "Kinge Arthure" was "The story of the most noble and worthy king Arthur," &c., printed by East, without date: see the Bridgewater Catalogue, p. 11. "Batman uppon Bartholome his Booke De Proprietatibus Rerum" came from East's press in 1582. For "Pretor Johns Land" we ought of course to read *Prester John's Land*. Respecting "Bevis of Hampton," see Extracts, i., 16, 28, 200.]

Edward White. Lycenced unto him, &c., A Replie unto twoo seditious pamphletes, printed the one in French, thother in Englishe, Contayninge a defence of Edmond Campion and the rest of his confederates, their horrible Treasons and practises against her matie and her Realm vj^d.

[This tract, licensed to White, was printed by Charlwood, with the date of 1582: it was written by Anthony Munday, and has his initials upon the title-page. It is in this work that Munday admits that he had been apprenticed to John Alde, and inserts Alde's certificate that "for the tyme he was my servaunt he dyd his duetie in all respectes, as much as I could desire, without fraud, covin, or deceyte," but it does not appear how long he remained with Alde. The last seventeen pages of the above tract are in verse, and we may quote the following stanza, relating, as it does, to a person so celebrated as William Elderton. Munday says of him :—

"Yea, Elderton dooth deskant in his rime
The high offences of such gracelesse men ;

1581-2.

XXJ^o. DIE MAIJ.

Tho. Woodcocke. Licenced unto him, &c., Divers voiajes touchinge the discovery of Armerica vj^d.

[A publication by Richard Hakluyt, who only puts his initials to the dedication to Sir Philip Sidney: the title-page runs, "Divers voyages touching the Discoverie of America, and the Ilands adjacent unto the same, made first of all by our Englishmen, and afterward by the Frenchmen and Britons," &c. It was printed by T. Dawson for T. Woodcock, 1582.]

ULTIMO DIE MAIJ.

William Wrighte. Licenced to him the true reporte of the execution of certen Traytors at Tyborne—gathered by Anthonie Munday vj^d.

[The persons executed were seven priests, or jesuits, Thomas Ford, John Shert, Robert Johnson, William Filbie, Luke Kirbie, Lawrance Richardson, and Thomas Cottom: they were drawn, hanged, bowelled, and quartered at Tyburn, three on the 28th, and four on the 30th May, 1582. Munday puts his initials on the title-page, and signs his name to the dedication. The tract, which is in Lambeth Library, was printed by William Wright in 1582, under the following title:—"A breefe and true reporte of the Execution of certaine Traytours at Tiborne the xxviii. and xxx. dayes of Maye, 1582. Gathered by A. M., who was there present. *Honos alit Artes.*" The names of the prisoners executed on the two occasions are then inserted, followed by Wright's imprint. The dedication is to Alderman Richard Martin, then sheriff, and from it we learn that Munday had been a witness against the prisoners at the trial, and that he was brought to the place of execution in order to be confronted with them before the populace. Thus, when Ford denied his guilt, Munday was called forward by the Sheriff, to re-assert what he had sworn before the jury. The same strange scene was repeated when Johnson was brought from the hurdle to the foot of the gallows. Munday admitted that Kirbie had lent him money while they were both in Rome. It appears that two Protestant divines attended the sufferers; one of them, Robert Crowley, formerly the printer; and the other, John Field, the Puritan minister, the father of Nat. Field, the dramatic author, and the actor in Shakespeare's plays.]

PRIMO DIE JUNIJ.

1581-2.

John Wolfe. Rd of John Wolfe, for his licence to imprinte these two ballades, viz., A frendly admonition for all wilfull papistes in Englande.

[A ballad arising, we may feel pretty sure, out of the executions above recorded, on the 28th and 30th May.]

Item, a settinge forth of the variety of mens mindes, esteeming rather welth with a wanton wife, then vertue in a modeste mayde..... viij^d.

[In this entry of a lost ballad, for "variety" we ought probably to read *vanity*.]

VIJ^o. DIE JUNIJ.

John Wolfe. Licenced to him, &c., A learned and true Assertion of the lyfe, actes, and death of Prince Arthur, Kinge of Bryttaine, translated by R. Robinson, londoner vj^d.

[This, as the title-page states, was a translation by Robinson from the Latin of "the learned English Antiquarie of worthy memory, John Leyland," and it was printed by John Wolfe in 1582. The translator, a "Citizen of London," whose name first occurs in 1569-70, (Extracts, i., 220) left behind him a MS. and list of his many productions, including the above, which he calls "*John Leylandes Assertio Arthuri, quondam Regis Angliæ*," and he states that for the dedication of it he obtained, as a gratuity, ten shillings from Arthur Lord Grey of Wilton, six shillings and eight pence from Sir Henry Sidney, and six shillings from "Mr. Thomas Smith, chefe customer for her Majesty in the porte of London."]

John Wolfe. Rd of him, for his licence to printe a ballad intituled the prooffe and praise of wine taken in measure and due time iiij^d.

[This must have been a ballad of much the same character as "Sack for my Money," reprinted in "Roxburghe Ballads," p. 177.]

John Wolfe. Item, Rd of him, &c., to printe a booke intituled the Castell of curtesy, the holde of humility, and the Chariot of Chastity viij^d.

[Herbert (ii., 1186) states that this book was licensed in 1581: he

1581-2. ought to have said, 7th June, 1582. As this is very rare, only one or two copies of it being known, we may be excused for entering into some detail regarding it. The first title-page is this:—"The Hould of Humilitie: Adjoynd to the Castle of Courtesie. Compiled by James Yates, Servingman.

Captious Conceits, good Reader, doe dismis,
And friendly weigh this willing minde of his,
Which more doth write for pleasure then for praise,
Whose worthlesse workes are simplie pend alwaies.

London. Imprinted by John Wolfe, dwelling in Distaffe Lane, neere the Signe of the Castle." After folio 30 we have a new title, thus:—"The Chariot of Chastitie, drawne to publication by Dutifull Desire, Goodwill, and Commendation. Also A Dialogue betwene Diana and Venus. With Ditties devised at sundrie idle times for Recreation sake. Set downe in such wise as insueth by James Yatis.—London. Imprinted by John Wolfe, &c. 1582." "The Castle of Courtesie" was evidently a separate publication, of which we have no copy, nor any other record; but Yates tells Mrs. Elizabeth Reynowls, to whom he addresses his "Chariot of Chastity," that he had already dedicated his "Castle of Courtesy" to her husband. As a specimen, we may quote "A Dialogue betwene Diana and Venus: Declaring what can be alleaged of eyther side for confutation."

"*Venus.* The gallant Youthes, with bold attempt,
my darlings will defend:
Theile preace in place with glittering blade,
their blowes abroad to lend.

Diana. The modest Matrons then for me,
my honor will uphold,
By civile sorte and honest life,
which shines as bright as golde.

Venus. Thy life! nay, nay, tis not like mine:
I swarme in pleasure so,
As that no day doth passe my handes
but new delights I know.

Diana. Well, well, I force not for delights 1581-2.

Of those thy Courtly traine:
I do defy such pleasures as
in end do prove but vaine.

Venus. Oh! I am Lady of the world;
each one to me consentes:
They lust, they love, to like my law
I know tis their intentes.

Diana. Thy love is Transitorie, sure,
but mine remains for aye:
No discord doth arise by me,
all illnesse I do stay.

Venus. Dost thou condemne me now of ill,
by flatte and open speech?
Declare and shew thy minde at full,
I hartely beseech.

Diana. Within your court I dayly viewe
much riot there abroch,
With odious othes to please your Impes
and dallings that approach.

Venus. And your Impes are circumspect,
they will not looke awrye;
Because you are a Goddesse chaste,
no ilnesse you espye.

Diana. No ilnesse? yes, I see too much:
I would it were not used.
I pray to Jove for to reforme
the factes that are abused.

Venus. Abused! why, in what respect?
you'l count my lust a vice:
Perchaunce you will condemne my baites,
that yunkers do intice.

1581-2.

Diana. Condemne! yea, and eke defye:

I loth to see thy trade;

I spight thy state, I scorne thy use
that ever it was made.*Venus.* To scorne my use it is but vaine:

a figge for such a flurt.

Now guppe, you honest Goddesse you!
you never do no hurt.*Diana.* Well, well, no doubt the mightie God

that doth us Goddesses guyde

Will pay with paine. Ile say no more;
no longer Ile abide.*Venus.* To prove perswasions now with me

you shall but lose your time.

Farewell! adew! be honest still;
to riotte I will clime."]

13 DIE JUNIJ.

John Aldee. Licenced to him, &c., a Sonnett on the death
of Philip Price, who murdered Edmunde Gale, Serjeant iiij^d.[The offence of Philip Price seems to have been the same as that of
Marmaduke Glover, who in 1580 killed Sergeant Grace (see p. 110).
Stow notices also the execution of Price, in Fleet Street, for killing the
officer who had arrested him. (*Annales*, 1170.) The event took place
eleven days before the date of the entry.]XIX^o. DIE JUNIJ.Tho. Purfoote. Licenced to him, &c., a ballad intytuled
Pope pius his farewell to all prowde shavelinges of Baal iiij^d.[Pius V. had died as long ago as 1st May, 1572, and at the date of the
entry Gregory XIII. was pontiff. This ballad seems the revival of an
old grudge; but it was possibly a reprint.]

J. Charlewoode.

N. Lynge. Licenced to him, &c., the Englishe Romaine
Lyfe vj^d.[Charlwood and Ling entered this book, the first as printer, and the
last as publisher. It was by Anthony Munday, who on the title-page

styles himself "sometime the Popes Scholler in the Seminarie" at Rome, 1581-2. where he had resided after he quitted the service of John Allde. The work professes to expose the manners of the English residents in Rome, under the title of "The English Romaine Lyfe: discovering the Lives of the Englishmen at Roome, the orders of the English Seminarie, the dissention betweene the Englishmen and the Welshmen, the banishing of the Englishmen out of Roome, the Popes sending for them againe, a reporte of the manie paltrie Reliques in Roome, their Vautes under the grounde, their holy Pilgrimages," &c. It is dedicated by Munday to Sir Thomas Bromley, Lord Burghley, and Lord Leicester. The author had naturally drawn upon himself the animosity of the whole body of Roman Catholics by his disclosures and publications regarding Edmund Campion; and he seems to have taken revenge in his "English Roman Life." In 1581 had been printed "A true reporte of the death and martyrdome of M. Campion, Jesuite and preiste, and M. Sherwin and M. Bryan, preistes, at Tiborne the first of December, 1581, &c. Whereunto is annexid certaine verses made by sundrie persons:" it contained an attack upon Munday both in prose and rhyme, and asserted that he was "first a stage player, (no doubt a calling of some credit); after an apprentice, which tyme he well served in deceaving of his master; then, wandring towards Italy, by his own report, became a coosener in his journey. Comming to Rome in his short abode there, [he] was charitably relieved, but never admitted in the Seminary, as he pleseth to lye in the title of his booke, and being wery of well doing, returned home to his first vomite againe." This last part of the charge is true enough; for Munday not only became an actor again on his return, but a dramatist of considerable skill and ability: his answer to the accusation that he "deceived his master," John Allde, we have already seen (p. 161). In the Roman Catholic answer before us we learn that Munday had actually been called as a witness against Campion, (as he had previously been against Ford, Shert, Filbie, and the rest) for in one of four poems at the end we meet with this stanza:—

"The wnesse false, Sledd, Munday, and the rest,
Which had your slanders noted in your booke,
Confesse your fault beforehand, it were best,
Lest God do find it written, when he doth looke
In dreadfull doome upon the soules of men:
It will be late, alas! to mend it then."

1581-2. Upon Elderton we have the following—

“Fonde Elderton, call in thy foolish rime;
Thy scuryle balates are too bad to sell :
Let good men rest, and mende thy self in time.
Confesse in prose thou hast not meetred well ;
Or if thy folly cannot choose but fayne,
Write alehouse toyes—blaspheme not in thy vain.”

Elderton's “Jests with his merry Toys,” fit probably for the atmosphere of an alehouse, have been entered in our first volume of Extracts, p. 50.]

22 JUNIJ.

Edward White. Licenced to him, &c., a godly newe ballade of the signes and tokens which goe before the day of Judgement, of the manner howe the worlde shalbe destroyed iiij^d.

[It does not follow that because this is called “a godly new ballad,” that it was so: it may have been a reprint of W. Woodhouse's poem on this popular subject, which in the entry in our first volume (p. 125) is called a ballad, although it was not printed as a broadside.]

Edw. Whyte. Licenced to him, &c., A ballade intituled a dolefull dytty, declaringe the unfortunate hap of two faythfull frendes, thone went out of her wits, and thother for sorowe dyed iiij^d.

VICISSIMO OCTAVO JUNIJ.

Yarrath James. Licenced unto him, &c., the history of Semarides, declaringe the fall of his inordinate lyfe: whereunto is joyned the Tryumphe of truthe, &c. vj^d.

[Perhaps in this entry we ought to read *Semiramis* for “Semarides,” and *her* for “his.”]

VIIJ^o. DIE JULIJ.

Mr. Daye. Rd of him, to printe the Image of Ireland vj^d.

[A very well known production by John Derricke, called “The Image of Irelande, with a discoverie of the Woodkarne, wherin is moste lively expressed the nature and qualitie of the saied wilde Irishe Wood-

karne," &c. The author professes to have collected his materials on the 1581-2. spot in 1578, and he printed them in verse with the date of 1581: we see, however, from the above entry, that his book did not come out until July, 1582. It was one of the late productions of John Day's press.]

[1582-3.]

1582-3.

XXIII^o. JULIJ.

Tho. Dawson. Licenced to him, &c., A Dialogue of Dauncinge vj^d.

[Herbert (ii., 1122) does not seem to have himself inspected this curious tract, but he gives the following as its title, with the date of 1582 — "A Dialogue against light, lewde, and lascivious Dauncing, wherein are refuted all those reasons which the common people bring in defence thereof, by Chr. Fetherstone." The same author, some years afterwards, published "The Lamentations of Jeremie in prose and meeter, with apt notes to sing them withall," which is mentioned by Ritson, (Bibl. Poet., 205) but he says nothing of this Dialogue on Dancing.]

John Wolfe. Licenced to him, &c., A fancie on the fall of the dagger in Cheape iij^d.

[This incident is noticed no where else, we believe. There was an old inn with the sign of the Dagger in Cheapside, which probably fell down about this time; but it was built up again, and re-opened with the same sign, because it is mentioned as existing in a tract printed in 1608, (and reprinted in the Harleian Miscellany) called "The penniles Parliament of thread-bare Poets, or all Mirth and wittie Conceites."]

26 JULIJ.

Timothie Rider. Graunted unto him, &c., A copie which pertained to Henry Disley, deceased, Intituled A Paradyce of daintie Devises..... vj^d.

[Disle, or Disley, when he originally published "The Paradise of Dainty Devices," in 1576, does not seem to have entered it; and, although he reprinted it in 1577, 1578, and 1580, it never makes its appearance in the Stationers' Registers. It is possible that the entry of 1576 was con-

1582-3. tained in the volume of the Register that has been lost, but we do not meet with it at any future date, until we come to the above memorandum, recording the death of Disle and the transference of the "copy" to Timothy Rider. On 20th June, 1577, Disle was fined twenty shillings "for printing a book unlawfully and unallowed;" and it possibly was the very work of which we are now speaking. Until a comparatively recent period Disle's edition of 1578 was unknown: Herbert had never heard of it, Ritson had never seen it, and Dibdin could only insert a cursory notice of it (iv., 189). It is now before us, and we are to bear in mind that it was the third time it had come from Disle's press; so that, at all events, it was more likely to be accurate than his preceding editions. The chief difference between it and its predecessors is that it contains (as Haslewood was the first to remark) a long poem by George Whetstone, found no where else, and that various pieces are in 1578 ascribed to authors to whom they were not assigned in 1576 and 1577. Thus the poem headed "No pleasure without some payne," in the editions of 1576 and 1577 is subscribed E. S., while in the edition of 1578 the initials are W. R., those of no less a man and poet than Sir Walter Raleigh. In the same way, the poem headed "Our pleasures are vanities," in 1576 is said to be by D. S., and in 1578 by W. Hunnis. Again, a poem, "He perswadeth his freend from the fond Affectes of love," has no signature in the edition of 1576, and has Thomas Churchyard at the end of it in 1578. Moreover, two additional stanzas are given in 1578, which do not appear elsewhere, and run thus:—

"First count the care and then the cost,
and marke what fraude in faith is found,
Then after come and make thy bost,
and shew some cause why thou art bound:
For when the wine doth runne full low,
you shall be faine to drinke the lies,
And eate the flesh, full well I know,
that hath ben blowne with many flies.

We see where great devotion is,
the people kneele and kisse the crosse;
And though we find small fault of this,
yet some will gilld a bridles bosse.

A foole his bable will not change,

1582-3.

not for the septer of a king ;

A lovers life is nothing strange,

for youth delightes none other thing."

Farther on, in the edition of 1578, "Of sufferance cometh ease," is given in 1578 to Lord Vaux, instead of merely E. S. "The historie of Damacles and Dionise," and the two following pieces of the same character, which are left without any author's name in 1576, are given to Richard Edwards in 1578. Variations of the same kind and of equal importance run all through the volume: it is, therefore, of extreme value in settling the claims of distinguished poets to different productions; and we may reasonably presume that Disle was better informed upon the subject in 1578, than he had been in 1576 and 1577. Moreover, why did he make these changes, if he had no ground for them? Whetstone's production is too long to be extracted here, but it is one of the best poems he has left behind him.]

Nichas Linge. Licenced to him, &c., a ballade intytuled A woeful warninge to our wanton willes, &c. iij^d.

24 AUGUST.

Tho. Easte. Licenced to him, &c., the second parte of the mirror of knighthoode, to be translated into Englishe, and soe to be printed, conditionally notwithstandinge that when the same is translated yt be brought to them to be perused, and yf any thinge be amisse therein to be amended vj^d.

[See p. 64, where occurs the license of what must have been the *first* part of "The Mirror of Princely Deeds and Knighthood."]

NONO DIE OCTOBR.

Tho. Purfoote. Licenced unto him, &c., A booke intuled the Viewe of Vanitie vj^d.

[Philip Stubbes, of whom we shall hear more presently, was the author of this production, which Herbert informs us (ii., 999) is in verse, and called "A Viewe of Vanitie, and Alarum to England, or retrait from sinne." This was not the first time Stubbes had appeared in print, for in 1581 William Wright published (but does not appear to have entered) a tract by him in prose and verse, principally the latter, called "Two wonderfull and rare Examples of the undeffered and present approaching

1582-3. judgement of the Lord our God: the one upon a wicked and pernicious blasphemmer, &c. The other upon a woman named Joane Bowser, to whome the Devill verie straungely appeared, &c., in June last, 1581. Written by Phillip Stubbes." A decision may be formed on the justice of the claim of this pious and puritanical author to a place in Ritson's list of English *poets* from the opening of this production.

" O mortall man, which in this world
for time have your repast,
Approch the fearefulst thing to heare
that ever happened erst:
Yea, such a thing as dooth importe
the Lord our God on hye,
Through swearing by his blessed name,
offended for to be.

Which straung event whilst that I doo
perpend and to minde call,
My penne (in trothe) is readie prest
out of my hand to fall:
My hart also dooth quaille in brest,
my eyes distill a pace;
The saulte of brinish teares also
do trickle downe my face.

But yet, good pen, hould on thy course,
to write do thou not linne,
For I the truth to prosecute
hereof will now beginne.
There is a towne in Lincolneshire
which Bothbie hath to name,
Just three miles distant from Grantam,
a towne of auncient fame." &c.

This will be thought quite enough of the beginning; and by a much shorter cut than that taken by the author we will come to the end: it is a prayer for the Queen.

" And thus I end, beseeching God
of his especiall grace,
That we all sinfull swearing may
abandone in each place.

Elizabeth, our noble Queene, 1582-3.
 good Lord, preserve and sheeld,
 That she thy chaste and faithfull spowse
 may still maintaine and build.

Make her, O Lord, a Mother olde
 in Israell thy owne hill :
 Graunt that she may in all respectes
 obey thy godlie will.
 Good Lord, protect her royall Grace,
 and blesse her with long life,
 That this thy Realme may long remaine
 in peace, voide of all strife.

Let her, O Lord, be placed farre
 distant from cruell death,
 And all that will not say Amen,
 would God he had no breath !"

Of the second ballad we will only extract the title, viz., "A fearefull and rare example of Gods just judgement, which he executed upon an obstinate woman, who would not forgive her brother his debt; the Devill appearing to her in most dreadfull manner, and afflicting her body in pittifull wise, and which may be a lesson admonitory to all the world to moove them to repentaunce, and one to forgive an other." We shall have farther reason to see, that when Gabriel Hervey called Stubbes "one of the common pamphleteers of London," coupling him with Deloney and Armin, there was sufficient ground for it. See "The Shakespeare Society's Papers, iv., 71.]

XXX^{mo}. DIE OCTOBRI.

John Aldee. Licenced unto him, &c., a ballade intituled a
 Passenge bell to call us to minde, &c. iij^d.

DECIMO SEXTO DIE NOVEMBRIS.

Ric. Jones. Licenced unto him, &c., a ballade intituled
 Yorke, Yorke for my money of the merry reporte of Archery vj^d.

[The name of Elderton is written in the margin, to denote the author, and the broadside is extant, subscribed "From Yorke W. E.:" it is called "A new Yorkshire Song, Intituled Yorke, Yorke for my money," and is

1582-3. reprinted in the last edition of Evans's Old Ballads, from the original, now in the British Museum.]

27 DIE DECEMBR.

Mr. Barker. Lycenced unto him, by auctoritie from the Counsell, A true reporte of the disputation, or rather private conference, had in the Tower of London with Edmonde Cam-
pion, Jesuit vj^d.

[It was thought necessary especially to note in the Register that this tract, which was printed by Christopher Barker with the date of 1 January, 1583, was licensed to him, by authority of the Privy Council: the title-page also states that the publication was by authority.]

ULTIMO DIE DECEMBR.

Richarde Jones. Lycenced unto him, &c., A ballad Inti-
tuled A Londoner from London hath sente his newe Yeres
guifte, That everie one must needes mende one, there is no
other shifte iiij^d.

[The new historical year began on the very day following this publication.]

17 JANUARY.

John Peryn. Licenced unto him, &c., the world possessed
with divelles iiij^d.

[This anonymous "Discourse" has the following peculiar title—"The World possessed with Devils, conteyning three Dialogues: 1, of the Devill let loose; 2, of Blacke Divels; 3, of White Devils," &c. It was printed by John Perin, with the date of 1583.]

24 JANUARIJ.

Mr. Bynneman. Licenced unto him The firste Foure bookes
of virgill his Eneis, translated into Englishe heroicall verse by
Richard Stanyhurst, with other poetickall devises thereunto
annexed by a copie printed at Leiden in Holland vj^d.

[The words "by a copy printed at Leyden in Holland" are not on the title-page of the old English impression by Henry Bynneman, &c., Anno Domini, 1583: all the rest is as it stands in the entry. By "English

Heroicall Verse" Stanyhurst means hexameters, which about this time 1582-3. were fabricated by Edmund Spenser, Gabriel Harvey, Abraham France, and a few others. In 1836, fifty reprints of Stanyhurst's Virgil were struck off at Edinburgh from the old English edition; but it is clear, from the words added in the Register, that the copy used by Bynneman in 1583 had previously been printed at Leyden: no such foreign edition has survived. We may add here a remarkable passage from Barnaby Rich's "Irish Hubbub, or the English Hue and Cry," (dated from Dublin 24 June, 1618, but printed in London) which has never been quoted, and which was written while the author of this hexametrical translation of the Eneid was still living—"And as the Irish are thus pleasantly conceited to jest and to scoffe when they find occasion, so they have as great facilitie in weeping, as [saith] Stanyhurst, a famous man amongst them for his excellent learning: for he was a chronicler, then a Poet, and after that he professed Alchymie, and now hee is become a massing Priest. This Stanyhurst, in his History of Ireland, maketh this report of his country: they follow the dead corps to the ground with howling and barbarous outcries, pittifull in appearance, whereof (as he supposeth) grew this proverbe, *To weepe Irish.*"]

18 FEB.

Mr. Tottell. Item, Rd of him for his licence to printe these bookes hereunder :

The Accidence of Armorie.

The concords of Armorie.

The art of Lymninge. Morall philosophie. Songes and Sonnettes. Tullies offices in latin and Englishe. Quintus Curtius in Englishe. Englishe lovers.

Romeo and Juletta. And doctor Wilsons booke of Usurie.

[These works follow thirty-two law books: some of the items seem not to require fresh licenses, such, for instance, as "Romeo and Juletta," because Tottell had registered Arthur Brooke's "Romeus and Juliett" as long ago as 1562-3. (See Extracts, i., 63.) If Tottell reprinted it after 18 February, 1583, no such edition is known, and we next hear of it from the press of R. Robinson in 1587. "Songes and Sonnettes" means, most likely, the Songs and Sonnets of Lord Surrey, Sir T. Wyatt, &c., printed by Tottell in 1557, before the date of the earliest memorandum in the

1582-3. Registers: Tottell might, on that account, wish to secure them in the beginning of 1583. "Englishe Lovers" must refer to Bernard Garter's "History of two English Lovers," which Tottell entered in 1564-5, and seems to be in the same predicament as A. Brooke's "Romeus and Juliett." Tottell had published the "Accedens of Armory" in 1568 and 1576; the "Arte of Limning," in 1573; Baldwin's "Moral Philosophy," in 1564; and Wilson's "Discourse upon Usury," in 1572.]

21 FEBR.

Henry Carre. Licenced unto him, &c., a ballade intituled
A right excellent and comfortable consolation for all oppressed
persons iiij^d.

Henry Carre. Licenced to him, &c., a ballade intituled
Remember thy ende iiij^d.

[See a similar ballad licensed to E. White, in 1581, on p. 129.]

22 FEBR.

Edward White. Licenced unto him, &c., A wonderfull and
strange newes which happened in the countie of Suff. and
Essex the firste of Februarie, beinge Frydaie, where yt rained
wheate the space of sixe or seaven miles compasse vj^d.

[The printed account of this strange event was "written by William Averell, student in divinitie;" and we are told on the title-page that it was "a notable example to put us in remembraunce of the judgements of God, and a preparative sent to move us to speedy repentance." The names of four witnesses to the fact are given at the end.]

PRIMO DIE MARTIJ.

Rich Jones. Licenced unto him, under thandes of the
Bishop of london and both the wardens, The Anatomye. of
abuses, by Phillipe Stubbes vj^d.

[This is the famous attack upon the stage, its performers and performances, (including other incidental "abuses," such as dancing, May-games, apparel, usury, &c., by Philip Stubbes, an author whose name we introduced on p. 173. His prose is much superior to his verse, and there is perhaps no book in our language that so curiously and so elaborately illustrates the customs and manners of the time as his "Anatomy of Abuses." Its popularity may be judged from the fact that two impressions of it

were called for in the first year: the third came out in 1585; and this is 1582-3. the edition which was reprinted at Edinburgh in 1836, under the careful eye of Mr. Turnbull. We have the three old impressions now before us, the earliest bearing date 1st May, 1583; the second, 16th August, 1583; and the third without the day or month, but with 1585 on the title-page, and the information, "and now newly revised, recognised, and augmented the third time by the same author." As the first edition is an extremely rare book, (all three editions are very difficult to be procured) it may be well to copy the title-page at length: "The Anatomie of Abuses: Contayning a Discoverie, or briefe Summarie of such Notable Vices and Imperfections, as now raigne in many Christian Countreyes of the Worlde: but (especiallie) in a verie famous Ilande called Ailgna: Together, with most fearefull Examples of Gods Judgementes, executed upon the wicked for the same, as well in Ailgna of late, as in other places, elsewhere. Verie Godly, to be read of all true Christians everie where: but most needefull to be regarded in Englande. Made dialogue-wise by Phillip Stubbes. Seene and allowed, according to order. [Texts from Math., iii., 2, and Luc., xiii., 5.] Printed at London, by Richard Jones 1 Maij, 1583." It is to be observed that the first edition varies very considerably from the others, and that the "Preface to the Reader," in which Stubbes allows "honest and chast playes, tragedies and enterluds," was entirely omitted in the second and third impressions. "Of Stage-playes and Enterluds, with their wickednes," forms a separate division of the work, and the subject is very singularly treated.]

3 MAIJ [1583].

Ric. Jones. Rd of him for, &c., A newe ballad intituled Trust not the conjunctions or Judgementes of men, when all that is made shalbe unmade againe, &c. iiii^d.

[Obviously a broadside of a religious character, that has not descended to our day.]

6 MAIJ.

Henry Carre. Rd of him for, &c., a booke intituled A dreame of the devill and dives, alwaies provided that before he print he shall get the bishop of London his allowance to it vj^d.

[Herbert (iii., 1837) knew of no edition of this tract until that of 1588, but he gives the dedication to the Earl of Bedford, dated 1586. This must

1582-3. have applied to an edition posterior of the first, of which bibliographers say nothing beyond quoting the preceding entry. The fact is, that it came from the press of John Charlewood, for Henry Carre, in 1584, under the subsequent title: "A Dreame of the Diuel and Dives, most terrible and fearefull to the servaunts of Satan; but right comfortable and acceptable to the chyldren of God," &c. The dedication to the Earl of Bedford is subscribed Thomas Lupton, whose name has several times occurred before (pp. 50, 72, 110). The "Dream of the Devil and Dives" is a dialogue between Theophilus and Eumenides, the latter relating his dream; and the tract is a strange mixture of piety, politics, and morality, mixed up with a great deal of abuse of the rich, especially of landlords, who let their farms to poor tenants at rack-rents, in order that they might bring up their children expensively. The author supposes landlords suffering with Dives, and in their agony exclaiming, "Cursed be the time that we have made our sonnes Lordes and Gentlemen on the earth, with the everlasting damnation of our owne bodies and soules in Hell. That proverbe may be truelie verified in us, which is, *Happie is that childe whose Father goeth to the Devill.*" The copy we have used is one in the Library at Lambeth Palace: the work is entirely prose.]

16 MAY, 1583.

Henry Carre. Allowed unto him a ballade intituled a brave encouragement made by a soldior when he went into Ireland, wherein he harteneth his fellow soldiers to be couragius againste their enemies vj^d.

[As the name of Henry Carre does not occur again in our extracts from the Registers for some months, we may insert here a notice of a celebrated work published by him, no doubt before the end of January, 1583, respecting a dreadful accident at Paris Garden, which happened on Sunday the 13th of that month, during a bear-baiting. The fall of an old scaffold killed or wounded many spectators; and the production in question was by the father of Nat Field, the actor in Shakespeare's plays, who calls himself, on the title-page, "John Field, Minister of the word of God." The tract is entitled: "A Godly exhortation, by occasion of the late judgement of God, shewed at Paris Garden, the thirteenth day of Januarie: where were assembled, by estimation, above a thousand persons, whereof some were slaine, and of that number at the least, as is crediblie reported,

the thirde person maimed and hurt. Given to all estates for their in- 1582-3
struction concerning the keeping of the Sabbath day." It was printed
by Robert Waldegrave for Henry Carre, and dedicated by Field to the
Lord Mayor and the Recorder of London: in the course of the work
he makes a violent attack upon dramatic performances, in which his son
afterwards obtained so much distinction. The title-page states that the
work was "published by authoritie," but it was certainly never entered
at Stationers' Hall. By a memorandum in another part of the Register,
it appears that on 21 January Richard Jones and William Bartlett were
fined ten shillings each, for printing "a thing of the fall of the galleries
at Paris Garden" without license from the Company, and that they were
also imprisoned for the same offence.]

13 JUNIJ.

Jo. Charlwood. Rd of him, for printinge a booke intituled A
defensative ag^t the poison of supposed prophesies. Alowed
under the handes of the B. of London and the wardens... vjd.

[The well-known work of Henry Howard, (or, as he spelt it on the
title-page, *Howard*) afterwards created Earl of Northampton. It was
printed by Charlwood in 1583.]

DECIMO SEPTIMO DIE JULIJ.

John Wolfe. Licenced unto him, &c., A discourse of the
buriall of the late Erle, Thomas Erle of Sussex iiij^d.

[Thomas Radcliffe, Earl of Sussex, died on the 9th June, 1583, in Ber-
mondsey, and on the 8th July was conveyed through London to New
Hall, Essex, to be buried. Stow (*Annales*, 1174) gives the procession in
detail, perhaps derived from this very publication.]

XXIX^o. DIE JULIJ.

Rich. Jones. Licenced unto him, &c., Twoo ballades, thone
intituled A faythfull and unfayned encouragement to all true
xpian Souldiers to persever in the love and loyaltie of their
Christe, &c., And thother intituled Deathes merry answere to
the songe of the soldier..... viij^d.

V^o. DIE AUGUSTI.

Ed. White. Licenced unto him, &c., Ramseys wishinge
and wouldinge..... iiij^d.

[No mention of this entry is made by bibliographers: it applies pro-

- 1583-4. bably to the same Ramsay, or Ramsey, who wrote a "Discourse" on the death of Sir Nicholas Bacon in February, 1578-9 (p. 82). We shall hear of him again in the course of our extracts; and his "Wishing and Woudling" must have been a poem upon something of the same plan as Nicholas Breton's "I would and I would not," which, a few years after the date at which we are now arrived, became popular.]

Rich. Jones. Licenced unto him, &c., A ballade intituled a mournfull dyttie touchinge a robberie commytted upon certayne Carriers of London iiij^d.

9°. AUGUSTI.

Rich. Jones. Licenced unto him, &c., A ballade intituled A message of newes sent from the highe courte of heaven sent lately by Lazalus, prince of povertie, unto all his lovinge freindes, the poore distressed people here on earth, &c. iiij^d.

[Akin to, and perhaps growing out of, Lupton's "Dream of the Devil and Dives," entered on p. 179. It was doubtless a singular performance. H. Carre entered a ballad of Dives and Lazarus on p. 120.]

10°. AUGUSTI.

J. Charlewoode. Received of him for, &c., A ballade intituled Twinkle downe dave, maide touchinge the former scurrolous ballade that goeth under the same Tytle ... [no sum.]

[We have not before heard of "Twinkle down Davy," and probably the ballad was too scurrilous to be licensed: no sum was paid for the answer to it, entered above, and perhaps the necessary permission was not given.]

19°. AUGUSTI.

J. Charlewoode. Licenced unto him, &c., The sweete sobbes and amorous complaintes of Sheppardes and Nymphes, in a fancye composed by An. Munday vj^d.

[As Anthony Munday was by no means a contemptible poet, the loss of this work is serious: the entry is all that, as far as our knowledge extends, has been preserved. It must have been of a very different character to the productions we have lately had to record from his pen, respecting the execution of Campion and other priests and Jesuits.]

Tho. Nelson. Rd of him for, &c., A ballad, beinge a Jest 1583-4.
of bottell Ale *iii*^d.

Tho. Purfoote.

Tho. Nelson. Rd of them for, &c., a ballade of Clinton's
lamentation..... *iii*^d.

[Clinton was a daring rover, who, with Walton, (alias Purser) Arnold, and eight others, being taken on the seas, were executed at Wapping on 30th August, 1583. The tract here entered by Purfoote and Nelson is not known; but another on the same subject, purporting to be poems written by the three pirates we have named, just before their execution, is preserved in Lambeth Library, and there is another copy of it in the Bodleian. It was printed by John Wolfe, without date, under this title, "Clinton, Purser, and Arnold, to their countrymen, wheresoever. Wherein is described by their own hands their unfeigned penitence for their offences past," &c. Extracts from it are given in vol. *iii*. of "The Shakespeare Society's Papers," and the connexion of the poems with Thomas Heywood's and William Rowley's play of "Fortune by Land and Sea" there explained.]

VJ. DIE SEPTEMBRIS. A°. 1583.

Mr. Ponsonbye. Licenced to him, &c., a booke intituled
Mamilia, The seconde parte of the tryumphe of Pallas, wherein
with perpetuall fame the Constancie of gentlewomen is Canon-
ized [*no sum.*]

[We have already inserted the license for the first part of Robert Greene's "Mamillia," under date of 3 October, 1581 (p. 124); and here we find that the second part of the same work was entered at Stationers' Hall by W. Ponsonby, ten years earlier than any known edition of it. It will be observed, also, that nothing was paid; and, coupling the two facts, we may be warranted in thinking that there was some hesitation in granting permission to have it printed: at all events, the circumstances are worth noting, which has not been done by the Rev. Mr. Dyce, nor by any other person who has written concerning Greene and his works. When the second part of "Mamillia" was printed in 1593, it was by Th. C[reede] for William Ponsonby, who entered it, as we see above, in 1583. The title will be found at length, in the Rev. A. Dyce's edition of Greene's Works, i., cviii.]

1583-4.

4 NOVEMBER.

Ric. Jones. Rd of him, for printinge a thinge being a Monster, he undertaking to print of his own perill iij^d.

Sampson Clarke. Licenced unto him, &c., Tryed experiences of worldelye abuses, by Tho. Lodge vj^d.

[The following is the title of this rare work, which Herbert never saw, but took the title of it from Maunsell's Catalogue (iii., 1351): "An Alarum against Usurers. Containing tryed experiences against worldly abuses. Wherein gentlemen may finde good counsells to confirme them, and pleasant Histories to delight them: and every thing interlaced with varietie, as the curious may be satisfied with the rarenesse, and the curteous with the pleasure. Hereunto are annexed the delectable historie of Forbonius and Prisceria: with the lamentable Complaint of Truth over England. Written by Thomas Lodge, of Lincolnes Inne, Gentleman. *O vita! misero longa, felici brevis.*—Imprinted at London by T. Este, for Sampson Clarke, &c. 1584." Ritson entirely omits this in the list of Lodge's poetical productions, although much of it is in excellent verse. What is most remarkable about the work is that Lodge takes this opportunity of replying to Stephen Gosson, who, it will be remembered, had published his "Plays Confuted," &c., (p. 162) as an answer to Lodge's Defence of dramatic performances. Lodge speaks, among other points, of his good extraction, which Gosson had impugned; and hence, coupled with the fact that he wrote an epitaph on Lady Anne Lodge, (p. 104) there is little doubt that he was of the family of Sir Thomas Lodge.]

7 NOV.

William Wright. Licensed unto him The second parte of Thanatomy of Abuses vj^d.

[The success of the first part of "The Anatomy of Abuses," by Philip Stubbes, (p. 178) led, no doubt, to the publication of this second part, which, however, was not the speculation of Richard Jones, who printed the first part, but of William Wright. It was called "The Second part of the Anatomie of Abuses, conteining The display of Corruptions, with a perfect description of such imperfections, blemishes, and abuses, as now reigning in everie degree require reformation for feare of Gods vengeance, &c., made dialogwise by Phillip Stubbes, &c.—London. Printed by R. W.

for William Wright," &c. The date, 1583, is at the end of the colophon. 1583-4. This second part has much pretension, but little merit and less interest; and, as might be expected, its popularity was by no means great: we suspect, therefore, that it disappointed the hopes of the stationer.]

XXVJ^o. OF DECEMBER.

Rich. Jones. Licenced unto him, &c., a ballade, viz., in Papestrie is trecherie too plainely we doe see, &c. iij^d.

Thomas Butter. Rd of him, for printinge a ballad intituled an Admonition wrytten by Paule unto Tymothie, iij. chapt., wherein he declareth the maners of men in these our latter daies [no sum.]

[It may be doubted whether this ballad was ever licensed, and the sum to be paid for it was not entered.]

22 JANUAR.

Henry Denham. Licenced unto him, &c., A booke intituled a handfull of holesome hearbes, by Britton vj^d.

[There must either be a mistake in the entry, or Nicholas Breton had something to do with the composition of this book, which was printed in 1584 as the work of "Ann Wheathill, Gent." It was very likely the production of Breton, but published as that of the lady; and "by Britton" having been interlined, shows that it was an afterthought, when the clerk had perhaps learned that he was the real author of "A Handfull of holesome, though homely hearbes, gathered out of the godly garden of Gods most holy word." This is much in the style of Breton's title-pages.]

6^o. APRILIS.

Tho. cadman. Yt is graunted unto him that if he can gett the commedie of Sappho lawfully alowed unto him, Then none of this companie shall Interrupt him to enjoye yt..... vj^d.

[This is the entry of the first edition of Lily's comedy of "Sappho and Phao," which was printed in 1584, without the name of the author, and has been attributed to other dramatists. The right was considered doubtful, notwithstanding the collected edition of his plays in 1632, including "Sappho and Phao." If the Register had been looked at, there could never have been any doubt on the point, for in the margin the name

1583-4. of "Lyllye" is distinctly written, though in a hand different from the body of the memorandum.]

Ed. White. Rd of him for, &c., A newe Ballad of an exhortation to London to turne in tyme unto the Lord by the example of fier scene over the same 2 Sept. 1583 iij^d.

[Stow, who usually mentions such matters, says nothing of this fire seen over London on 2nd September, 1583, six months before the ballad was registered.]

11 APRILIS.

Edward White. Rd of him, for ij. copies, thone the widowes treasoure: thother the Paradice of Daintie Devises putt over unto him from Tymothie Ryder, &c. xij^d.

[White consequently printed an impression of "The Widow's Treasure," a medical work, in 1591. He also published an undated edition of "The Paradise of Dainty Devices," the copyright of which he had probably bought of Timothy Ryder; as Ryder, according to a memorandum on p. 171, had procured it from Henry Disle. Thus, by the aid of the Registers, we are able to trace the proprietorship of this highly popular miscellany from its first edition in 1576, to its last in 1600.]

W^m. Ponsonby. Yt is granted unto him that if he get the card of phantasie lawfullie alowed unto him, that he then shall enjoye yt as his owne copie..... vj^d.

[It was printed in 1584 by Ponsonby, under the title of "Gwydonius. The Carde of Fancie, &c. By Robert Greene, Master of Arte in Cambridge." See Dyce's Greene's Works, i., cii.]

15 APRILIS.

Ric. Jones. Rd of him for, &c., the myrrour of magistrates of cyties, so it be, or shalbe by lafull auctoritie lycenced unto him vj^d.

[One of George Whetstone's best known productions, which, we may suppose, having been "by lawful authority licenced," came out in 1584. That it did not sell well may be judged from the fact that Jones re-issued it in 1586, with only a new title-page, when it was called "The Enemie of Unthryftinesse." Its first name, as stated in the preceding

entry, was "A Mirror for Magistrates of Cities," and to it was appended 1583-4 "An Addition or Touchstone for the time, exposing the daingerous Mischiefs that the Dycing Howses, (commonly called) Ordinarie Tables, and other (like) Sanctuaries of Iniquitie, do dayly breede within the Bowelles of the famous Citie of London." This "Addition," as may be guessed, is by far the most curious and interesting part of the work, but nevertheless it seems to have been left long on the printer's hands.]

6 JULY.

Tho. Hacket. Rd of him, for his licence to printe ij. bookes, thone entytuled A diall for daintie Darlinges: thother the banquet of Dayntie conceits xij^d.

[The first of these "two books" seems to have been printed with three other tracts in 1590, (Herbert, ii., 898) but it may have appeared separately in 1584, though not now known. Of the second work, no impression has come to light earlier than that of 1588, when it was "printed by I. C. for Edward White," who may have bought it of Hacket. It was by Anthony Munday, and bore the following title—"A Banquet of Daintie Conceits. Furnished with verie delicate and choyse inventions to delight their mindes who take pleasure in Musique, and therewithall to sing sweete Ditties, either to the Lute, Bandora, Virginalles, or anie other instrument, &c. Written by A. M., Servaunt to the Queenes most excellent Majestie," &c. It consists of twenty-two "Ditties," to be sung to various airs, the names of which are given, including two called after the author himself, viz., "A. Munday his Galliard," and "A. Munday his Toy." A full account of this volume, which was unknown to Herbert, Dibdin, Ritson, and other bibliographers, may be seen in the Brit. Bibl., ii., 337.]

19 JULIJ.

Tho. Nelson. Rd of him for printing twoo ballades, thone of the traditor, Frauncis throckmorton, thother of the sailors newe tantara 8^d.

[Francis Throckmorton, Esq., was arraigned of high treason at Guildhall on the 11th May, 1584, and executed at Tyburn on 10th July following. It is shown, in the "Booke of Roxburghe Ballads," p. 189, that Thomas Nelson was himself, like several other printers, a writer of

- 1583-4. verses and ballads, and perhaps he was the author of this on the death of "the traditor, Francis Throckmorton." "Tantara," in the second ballad, seems intended here, as elsewhere, to imitate the sound of a trumpet.]

[1584-5.]

1584-5.

6 AUGUSTI.

Ric. Jones. Rd of him, for his licence to printe A Ballat of O swete Olyver, Leave me not behind thee iiij^d.

[See "As You Like It," act iii., sc. 3, where part of this ballad is sung by Touchstone. In his note Steevens refers to the above entry, and to two others connected with it, which will be introduced in their proper places.]

Ric. Jones. Rd of him for, &c., A ballat of throkmorton, entituled come after, come after, &c. iiij^d.

[Another ballad upon the death of Francis Throckmorton.]

Hughe singleton. Rd of him for, &c., the Pensive Mans Practise vj^d.

[Herbert (ii., 743) states that "The Pensive Mans Practice," by John Norden, was printed in 1585, but he gives no imprint; and we see that the work was entered in the summer of 1584. If Herbert (whom Dibdin implicitly follows, iv., 294) be not in error, it was "newly corrected and enlarged" in 1585, so that there had been an earlier impression, to which the above entry relates.]

13 AUGUSTI.

Hugh Jackson. Rd of him, for printinge a booke intituled Arbasto, the Anatomie of fortune vj^d.

[Herbert (ii., 1134) calls this work *Arbasco*, a decided misprint. It is one of Robert Greene's well-known productions, having for title "The History of Arbasto, King of Denmark," &c. See Dyce's Greene's Works, i., cix., where, however, it is said that the tract was "first printed in 1617." This must have been the date of a comparatively late impression of it, and it was licensed more than thirty years earlier.]

17 AUGUSTI.

1584-5.

Thomas Nelson. Rd of him, for printinge a ballade of a notable warninge touchinge Cosinage iiiij^d.

[No doubt, a broadside on some unfortunate victim, held up as a warning to others. This "ballad" is not to be confounded with "A notable Discovery of Cozenage," issued by the same printer, in 1591, which is one of the tracts imputed to Robert Greene. See Dyce's *Greene's Works*, i., cvi.]

Thomas Nelson. Rd of him, also, for printinge a ballade of a godly exhortation of Doomes daie is at hand iiiij^d.

VICESSIMO DIE AUGUSTI.

Henry Carre. Rd of him, for printinge of the answeare of O sweete Olyver..... iiiij^d.

[This "Answer of O sweet Oliver" shows the popularity of the original ballad entered on 6 August: see the preceding page.]

28 AUGUSTI.

Abell Jeffes. Rd of him, for printinge a booke concernynge the choise of frendes vj^d.

[It may be suspected that for "booke," in this entry, we ought to read *ballad*, and that the following, which has reached us in a MS. of about sixty years later date, is the production intended. It is called,

THE CHOICE OF FRIENDS.

In choice of friendes if danger lyes,
I may replie, there are none such
In this our tyme, when all are wise
To their owne endes, but bide no touch.

We reade, in deede, in the olde dayes,
Of faithfull friendes of all degrees,
Who friendship provde a thousand wayes;
Orestes and Sir Pilades.

Achilles and Patroclus were
Most loving friendes as ever kist:
Euryalus helde Nisus deare;
Castor and Pollux swell the list.

1584-5.

Great Theseus and Perithous
Example sett of frendshipp true :
Damon and Pithias seeme to us
As but one man, so close they grew.

Brave Titus and Gisippus showe
What frendship can in breasts inspire ;
Whilst Lælius and Scipio
The world may also well admire.

David, we know, to Jonathan
Was ever firme and stedfast frend,
And the king lovde that worthy man
Till life it selfe did come to end.

All these are gone, and with them gone
Is frendship from the earth, I feare ;
For now methinkes that there are none
That doe not holde themselves most deare.

What man would now, for anie friend,
Give life it selfe, that friend to save,
When they will not one penny spend
To save him from the jaile, or grave ?

They are most full of faire pretence,
Whilst friendes are prosperous in deede,
But growe they poore, they have no sense
To feele their sorowe and their neede.

That man, therefore, I scarce can blame
Who seeketh onely his owne weale,
And will allow none other claime,
And doth for others never feele.

The skin is nearer then the shirt
Is now a proverb most in ure ;
And manie men will others hurt,
If their owne endes they can procure.

It grieveth me, I must confesse,
To thinke upon the present tyme,
When to be poore men thinke no lesse
Than as a base and hainous crime. 1584-5.

"For the Lordes sake," the prisoners cry
In Ludgate, "be your pittie showne;"
But greasy citizens passe by,
And never marke the piteous mone.

Therefore, I saye, in choice of frendes
Take heede in time: for one that's true
There are ten thousand their owne endes
In all their frendships still pursue.

They soothe and fawne upon the rich,
As long as they their riches owe,
But leave the Beggar in a ditch
Whom they in happier day did know.

Away with them! I hate them all,
As did Athenian Timon hate:
But God is just; on them will fall
The judgement, though it come but late.

They well may flaunt and flourish here,
Before that life from them departes,
For they full soone shall pay full deare
For all the hardnes of their harts.

Seeke for no frendes: choose none, I rede,
And never put thy trust in man:
God is the only friend in neede
The poore can finde: trust to him, than.

It is no objection to the age we venture to assign to this ballad, as originally composed, that it contains a mention of Timon of Athens, because the allusions to Timon long before the date of Shakespeare's play are numerous.]

1584-5.

XXIJth OF SEPTEMBER.

Mr. Denham. Rd of him, for the printinge of the Confutation of follie in 8°..... vjd.

[By Henry Thorne, Minister, and printed by Henry Denham, in 1584, under the title of "The Confutation of Follie; conteining certeine selected questions, pithie answers, and syllogisticall objections," &c.]

Tho. Purfoote. Rd of him, for printinge of a booke Called Pan his Syrinx or pype Compacte of Seaven Reedes, includinge sundrie tragicall Argumentes vjd.

[This edition, supposing it to have appeared, is not known. In 1597 was printed by Thomas Purfoote, "Syrinx, or a seavenfold Historie, handled with varietie of pleasaunt and profitable, both commicall and tragicall, argument. Newly perused and amended by the first author, W. Warner." It is clear, therefore, that there was an earlier impression, and that lost impression is registered above: it bore for at least part of its title, "Pan his Syrinx or pipe compacte of seven reeds, including sundry tragical arguments." Bibliographers have taken no notice of this entry, which seems to put an end to all doubt regarding the first edition of Warner's "Syrinx," and confirms Ritson's speculation (Bibl. Poet., 385) that the edition of 1597 was the second.]

19 OCTOBRIS.

Rich. Jones. Rd of him, for, &c., A ballade of an Invective against such runagate papistes that gredylie goe aboute to disturbe the concorde of the Churche iiij^d.

2 NOV.

Tho. Nelson. Rd of him, for printinge a ballat, beinge A briefe discourse of Foure cruell murders, &c. iiij^d.

11 NOVEMBR.

Abell Jeffes. Rd of him, for printinge of a psalme to be songe as a thanksgyvinge on the xvijth of November, 1584, for the Queenes happie Reigne, &c. iiij^d.

[One of the annual laudatory songs on the completion of another year's reign by Elizabeth. We have had several mentioned at earlier periods.

The Queen returned to London, from her progress, on the 12th No- 1584-5.
vember, 1584.]

12 NOVEMBER.

Tho. Hackett. Rd of him, for printinge a booke entituled
fidele and fortun. The deceipts in love discoursed in a Co-
medie of ij. Italyan gent, translated into Englishe vj^d.

Herbert and Dibdin (who follows him, even to the repetition of literal blunders) did not know what to make of this entry, and they call the two names "Fedele and Fortim," whereas they are *fidele* and *fortun*, being abridged by the clerk for Fidele and Fortunatus, the names of the two "Italian gentlemen" who are the principal characters in this "comedy." The fact is, that two copies of the play have been preserved, one without a title-page, and the other without title-page and dedication. The dedication shows that the translation was made by Anthony Munday, who puts his well-known initials at the end: it may be seen in Hist. Engl. Dram. Poetry and the Stage, iii., 242. The comedy is entirely in rhyme; for blank-verse had not yet been employed upon the public stage, for which "The Two Italian Gentlemen" was probably intended, and the following introduced song may be extracted as a specimen:—

"If love be like the flower that in the night, -

When darkness drowns the glory of the skies,
Smells sweet, and glitters in the gazer's sight,

But when the gladsome sun begins to rise,
And he that views it would the same embrace,
It withereth, and loseth all his grace,

Why do I love, and like the cursed tree

Whose buds appear, but fruit will not be seen?

Why do I languish for the flower I see,

Whose root is rot when all the leaves are green?

In such a case it is a point of skill

To follow chance, and love against my will."

Having mislaid our original copy, we are not able here to follow, as we always prefer, the orthography of the time. We may be tolerably sure that "Fidele and Fortunatus—the two Italian Gentlemen," translated by A. Munday, came from Hacket's press in 1584; but it was entered

1584-5. late in the year, and perhaps bore the date of 1585 upon the title-page. Upon this point nobody can speak with certainty, until a perfect copy of the drama shall be brought to light.]

7°. DIE DECEMBR.

Edward White. Item, Rd of him, for a ballade of an example of a vertuous daughter who preserved the lief of her mother..... iiij^d.

[A counterpart, perhaps, to the Grecian Daughter who preserved the life of her Father, celebrated in a ballad (a comparatively modern reprint) in the Roxburghe Collection now in the British Museum.]

7 JANUAR.

Walter Venge. Rd of him, for, &c., A ballat of a strange example of a maydenchild borne upon Sunday, the third of January, 1584, in the Mynories, without Allgate of London iiij^d.

[There seems no great strangeness in the fact that a maiden child should have been born in the Minories on Sunday, 3 January, 1584-5; but the clerk no doubt omitted to state in what the marvel consisted.]

14 JANUARIJ.

W. Dickenson. Rd of him, for printinge of a ballad of Lenicius, an Empr of Rome, his mercye bestowed upon a poore man, and the unthankfulness of the partie iiij^d.

18 JANUARIJ.

Tho. Man.

W^m. Broome. Rd of them, for printinge a booke intytuled An A. B. C. for Laye men vj^d.

[Our first volume of Extracts contains entries of at least five A. B. C.s for different classes; but that form of composition seems to have gone out of use for a time, and was revived, according to the Registers, after a lapse of some twenty-years. The Roxburghe Ballads in the British Museum contain a variety of specimens.]

20 FEBR.

Abraham Cotton. Rd of him, for printinge a ballat in-

tituled a warnynge to wythes, entred by commaundment from 1584-5.
Mr. Warden Newbery, under his owne hand wrytinge on the
backside of the wryten copie iiiij^d.

[The form of this entry may show how particular the Stationers' Company was at this time, with regard to the authority under which any ballad was licensed. There seems to have been no great reason for this particularity here, because witches had always been considered fair game for pamphleteers and ballad-writers: any man might assail the poor old women in writing, as well, indeed, as in any other way, with impunity. The ballad above registered probably grew out of some event which we do not find recorded.]

25 FEB.

Mr. Warden Newbery. Orders for the Dyocessee of wynchester, with Willm Parries voluntarye confession iiiij^d.

[Mr. Warden Newbery seems here to have stolen a march upon the clerk, by entering and paying for two books as one. Dr. William Parry was executed on 2nd March following the date of this entry: the next entry to the same printer is of Parry's arraignment, which ought to have come before his confession. Philip Stubbes wrote, and Henry Carre published, a tract upon this subject, regarding which we find no memorandum in the Registers: it was entitled, "The intended Treason of Doctor Parrie and his Complices against the Queenes most excellent Majestie. With a letter sent from the Pope to the same effect." It is reprinted in the third volume of "The Shakespeare Society's Papers," and never was heard of until it appeared there.]

27 FEBR.

Mr. Warden Newbery. Rd of him, for printinge a true Report of Willm Parries Arainement vj^d.

1 APRILIS.

Gal. Cawood. Rd of him, for printinge a Commoedie of Titirus and Galathea [no sum.]

[Warton (H. E. P., iv., 232, edit. 1824) speaks of this "comedy" as if it had been printed in 1584, but it was not entered until April, 1585; and we may doubt if it were published at that date, seeing that no sum was paid for the license, and that no copy of it is known until it was

1584-5. printed in 1592. It was no doubt Lily's comedy of "Galathea," which, as the title-page of the impression of 1592 informs us, had been played before the Queen at Greenwich on New Year's day, at night.]

I MAIJ.

Gabr. Sympson. Rd of him, for printinge a Ballade intituled A disputation of twoo faythefull Lovers in prayse of Taylors and Comendation of Glovers iij^d.

27 JUNIJ.

Hugh Jackson. Rd of him, for his licence to printe a Booke intituled the prayse of Nothings, by Edward D. vj^d.

[Herbert knew nothing of this "booke," beyond the entry, which he quotes incorrectly (ii., 1134). There is no doubt that the tract was by Sir Edward Dyer, although only his initials are given upon the title-page of the only existing copy: it is in this form:—"The prayse of Nothing. By E. D. Imprinted at London, in Fleete-streate, beneath the Conduite, at the signe of S. John Evangelist, by H. Jackson. 1585." The Editor, both on account of its rarity and its intrinsic excellence, reprinted twenty-five copies in black-letter a few years ago. It is, from beginning to end, a joke or paradox in prose, in imitation of Erasmus's *Moria Encomium*, or of the Italian of Francesco Copetta, who wrote a *Capitolo nel quale si lodano le Noncovelles*. In the course of the work Sir Edward Dyer cites a passage from an unknown translation of Petrarch's Triumphs, which we may suspect was his own performance, but now lost: what is still more remarkable, is that it is in blank-verse, the measure of which is at first not easily made out: in fact, it is not in iambics, but in lines of twelve syllables, wanting the usual rhyme, and without any cæsura. They are so unprecedented, that we cannot refuse to quote them, observing that the explanatory "saith he," in the first line, is not to be taken into the account.

"The Popes, (saith he) the Kings, and who commanded have the worlde,
Are naked now, misers, and needy persons all.

Now treasures where? now honors where, and precious stones?
And Scepters where? and Crownes, Myters, and purple shewes?

He wretched is that lays his hope in mortall things.

But who doth not? and if he finde himself at length

Deceived, tis reason great, and answereth well his act.

O, cenceles men! so much to traveile what availes?
 To the aunncient Mother great all shall return at last,
 And hardly shall the mention of your names be found.
 Of a thousand labors not one a profit yeeldes,
 But each of them apparant vanities are knowne:
 Your studies who doth understand can tell me this.
 With mindes inflamde alwayes to damage of your selves,
 What profit ist so many countryes to subdue,
 And nations divers tributaries make unknown,
 And after enterprices perillous and vaine,
 With blood to conquer walled Townes and treasure get?
 A way more sweete is found with water and with bread;
 With glass and wood, then with ritch orient stone and gold."

This is a literary curiosity, in its way; and as we know of no predecessor, so we are not aware that Sir Edward Dyer had any successor or imitator in this form of versification.]

4^{to}. OCTOBR.

Tho. Hacket. Alowed unto him, for his copie, A panoplie of Devises authourised under thand of mr. Fleetewood, recorder vj^d.

[Abraham Fleming was the compiler of "A Panoply of Epistles," 1576, but we do not recollect any work called "A Panoply of Devices." There is an irregularity here in the dates of the entries, which produces some confusion.]

21 NOV.

Mr. Newbery. Rd of him, for printinge a booke intituled politique discourse upon truthe and lyinge..... vj^d.

[Printed by Ralph Newbery in 1586. It was a translation from the French by Sir Edw. Hoby.]

6 DECEMBR.

Mr. Denham. Rd of him, for printinge the seven sobbes, the handfull of honnesuckles, and the wyddowes myte... vj^d.

[This entry of W. Hunnis's work has been before mentioned (p. 154).]

XJ^{mo} JANUARIJ.

Tho. Nelson. Rd of him, for printinge a ballat of certen

1584-5. good advertisementes to be observed with diligence in this life before we departe hence iij^d.

Ed. White. Rd of him, for printinge the old mans Dietarie, Translated out of latin by Tho. Newton vj^d.

[“The Old mans Dietary, necessary for the preservation of old persons in perfect health and soundness,” translated by Thomas Newton, was printed for Edward White in 1586.]

XXIIJ. FEBR.

Mr. Newbery. Rd of him, for printinge *Britannia antiqua*, Licenced under Mr. Recorders hand vj^d.

Mr. Newbery. Rd of him, for printinge *Britannia Antiqua* in Englishe vj^d.

[This is the entry of the first edition of Camden's *Britannia*, under the following title—“*Britannia, sive Florentissimorum Regnorum Angliæ, Scotiæ, Hiberniæ, et Insularum adjacentium ex intima Antiquitate Chorographica Descriptio. Authore, Gulielmo Camdeno. Londini Per R. Newbery, &c., 1586.*” Nobody, that we are aware, has remarked upon the fact, apparent from the second part of this memorandum, that it was the intention of Newbery at the same time to print an English translation of the work.]

29 APRILIS.

Gregor Seton. Rd of him, for printinge a booke intytuled The englishe Myrror, authourised under thandes of Mr. Recorder and Mr. Warden Barker vj^d.

[George Whetstone's “English Myrror. A Regard wherein all estates may behold the Conquests of Envy,” &c., was printed by John Windet for Gregory Seton in 1586. It is in prose and verse, contains much variety, and in some parts is highly interesting with reference to the events of the time.]

6 JULIJ.

Mr. Bishop.

Mr. Newbery. Rd of them, for printinge the French Academye, translated into Englishe by Thomas Bowes vj^d.

[In 1594 Newbery published “the Second Part of the French Academye,” which Herbert (ii., 916) confounded with the *first* part of the

work, licensed above. The preceding entry puts an end to the question 1584-5. as to the initials T. B. on the title-page, which are not those of Thomas Beard, as conjectured in Poet. Decam., vol. ii., but of Thomas Bowes, as we see from the memorandum.]

19 JULY.

Tho. East. Rd of him, for printinge the voiage of the wanderinge Knight. Entred by warrant of Mr. Warden Bishops hand to the former copie, printed a°. 1584 vj^d.

[The first edition of this work in 1584 has been already entered. Bishop, now Warden, put his hand to the old copy, to authorize the reprinting of it.]

1 AUGUSTI.

1585-6.

Yarrat James. Alowed unto him, for his copies, these vj. ballades, &c., viz. ij^s. and a copie.

The poore peoples complaint upon therle of Bedfordes death.

The martirdom of a Mayd, sufferinge martirdom at Paris for the testimonie of the truthe.

The complaint of the poore of the Weste cuntrey against the covetousnes of farmers and mealemen.

The complaint of a sinfull soule, &c.

A dyttie of the xpian mans comfort.

A merie Jest of John Tomson, and Jackaman, his wife.

[With reference to the first "ballad" here entered, it may be noticed that Stow (*Annales*, 1187) informs us that Francis Lord Russell, third son of the Earl of Bedford, was slain on 16th July, 1585, "with a dag in the borders of Scotland beside Berwick, by a Scot born in those parts, as they met upon a truce day." His father died in London on the following day, and upon both George Whetstone wrote "A Mirror of true Honour and Christian Nobilitie, exposing the Life, Death, and devine Vertues of the most noble and godlie Lorde Frauncis, Earle of Bedford," &c.: he fixes the day of the Earl's death 28th June, and that of his son the 27th June: while Stow gives them, as we have stated, 16th and 17th July. The last is doubtless correct, as the "ballad" (by which it is not likely that Whetstone's poem, in ninety seven-line stanzas, is meant) was entered on 1st August. Ritson mistakes the year entirely, when he

1585-6. prints it 1595, instead of 1585 (Bibl. Poet., 392) but probably it was only an error of the press. "The merry Jest of John Thompson and Jackaman his Wife" is preserved, in a comparatively modern reprint, among the Roxburghe Ballads in the British Museum.]

Edward Aldee. Alowed unto him these v. ballades, so that they belong to no other men, viz. xx^d.

1. Betwene a Spanish gent. and an english gentlewoman.

[This title reads as if it were a counterpart to the well-known ballad of "The Spanish Ladys Love," in Percy's Reliques, ii., 256, edit. 1812. In our first volume of Extracts, p. 225, under date 1569-70, is entered to R. Jones "The most famous History of two Spanish Lovers." A ballad called "Two Spanish Lovers" has come down to us, in MS. of about the middle of the seventeenth century, which may be the production entered in 1569-70, with some changes: it is worth transcribing, as a popular relic of an early date, though somewhat long, and somewhat prosaic, and we quote it here. The mention it contains of Romeo and Juliet makes it valuable, if on no other account.]

TWO SPANISH LOVERS.

If you list unto my storie,
Though tis long, youle not be sorie,
For my tale the lot discovers
Of two crost, yet happie lovers:
It gins in grieve, and endes in glory.

Don Manuel and Don Pedro were
Nobles of Seville the faire,
That the King of Tunis aided
To his throne, which was invaded
By a rebell all unware.

When his hope did smallest seeme,
They restorde him to his Realme:
He was thankfull to his frends,
And made bountefull amendes,
As you all perchance may deeme.

These two Nobles eche had one
Child, a daughter and a sonne.

1585-6.

Pedroes daughter, Isabell,
Lovde Fernando passing well;
She Fernandoes hart had wonne.

But, alas! it fell out soe,
That the friendes turnd to a foe:
These two Nobles of the land
Uppon no termes of friendship stand,
Yet the cause did no man know.

Most tooke part with one or other,
And their hate they would not smother;
Like Mountagu and Capulett,
Romeo and Juliett,
As the story doth discover.

But the parentes vengefull anger
Made their ofsprings love the stronger.
Seeing nought could reconcile
Them, they purpos'd for a while
In faire Seville stay no longer.

Ferdinand a vessell hired,
And on board they both retired,
Making saile for Italy,
There pretending to delay
Till both fathers' wroth expired.

But a calme upon the way
Unwilling caused them to stay;
And from Tunis a proude rover
Did their haples ship discover,
And of it he made his praye.

But not without a gallant fight.
Ferdinand, with maine and might,
Fought against the barbrous foe,
Till that he was wounded soe,
He must resign his weapon bright.

1585-6.

Tryumphing thus the savage rover
Ransackt all the vessell over,
And found Isabell nigh dead
With dismay, dispaire, and dread,
Thinking death had tane her lover.

Her the Pirate seizd uppon,
Saying, " Pretie frightned one,
You with me I soone will bring
To the presence of our King,
Who will reward us when tis done."

To Tunis she eftsoone was brought.
The rover then the pallace sought;
To the king displayde his prize,
Who beheld with wondring eies
Beauty farre surpassing thought.

The ladie could not choose but weepe,
Her anguish was so true and deepe :
She lost Ferdinand lamented,
And the king was well contented
That she should not with him sleepe,
Till her griefe was pacified :
Therefore sent her for a tide
To a pallace more remote,
And commanded them to note
When her sorowe past its pride.

Meane while the wounded Ferdinand,
By the rovers brought to land,
Was healed of his deadly wound,
And left to roame the cittie round,
Hoping newes to understand

Of his lost lovely Isabell :
But nothing could the people tell,
Till he one morning, in dispaire,
Resolvde to wander other where ;
But saw the face he knew so well.

1585-6.

To his delight and his amazement,
He saw her beauty at a cazement,
And Isabell, no less surprizd,
Her faithfull lover recognizd.
Well they knew then what to gaze meant.

She placd her finger's pointed tip
Upon her pale but lovely lip :
But afterward they found the way
To tell and heare all, from the day
They were departed in the shipp.

By chance there was behind the towre,
Where the lady had her bower,
A lofty tree with braunches which
Unto her window high did reach ;
And there he came at midnight hower,
And entred her most secret chamber ;
Where, in converse sweete as amber,
They oft did spend the livelong night,
Conspiring how they could take [flight],
If like him she could but clamber.

Alas ! that joy so true and pure
Should for so briefe a time indure !
One night the King of Tunis came
To see her and renew his flame,
Thinking by time her grieve had cure.

He came to her in midnights gloome,
And rusht with torches to the roome,
And saw the lovers with their faces
Hidden in their chaste embraces,
Dreaming not the King would come.

His guardes he bade incontinent
To seize the lovers, with intent
That, soone as morning should awake,
Each to be bound unto a stake,
And in the prease of people brent.

1585-6.

The lovers made no vaine resistance,
But callde on Love to give assistance,
While Cupid heard them not, or stayde
Without all power to give them ayde
At the last houre of their existence.

The stakes for them in little space
Were set upp in the market place.
They back to back the lovers tyed,
Though they both full faine had dyed
Kissing eche other, face to face.

This they besought, but all in vaine.
And now the fires to burne the twaine
There rested onely to be lighted,
That true love thus might be requited,
When the Lord Admirall and traine

Sudden arriving in the place,
Inquird and heard in little space
The cause of this pretended flame;
For from a distant place he came,
And pittied the prisoner's case.

He askd them whence they were and who?
And Ferdinand soone tolde him true
They from rich Seviles cittie came,
And did not pause to give the name
And noble lineage of both two.

"Can it be so, in sooth?" he cried:
"Tis well I came before you dyed."
Then to the King in haste he went
To pray for grace incontinent,
And tell him how they were allyed.

"The parentes that these children owe
Set thee on high when thou wast low:
And wilt thou now make this returne,
That both their bodies thou wilt burne?
Thy hart, I weene, must be of stone."

The King with wonder heard the tale,
 And at the very thought turnd pale;
 Then orderd he his guardes to bring
 The prisoners both before the King,
 For that no fire should them assaile.

1585-6.

He loaded them with guifts most great,
 And clothed them in robes of state.
 Home in a royall gally carried,
 Full soone the happie paire were married,
 While both their [sires] resignd their hate.

Thus the two houses swore a peace,
 And all their former discordes seasse.
 Two faithfull lovers had their will;
 And miserie made sweeter still
 Their present joy and glad release.

An evident defect occurs in the last stanza but three, and here and there we have been obliged to supply words which the copyist left out. The early allusion to the feuds of the Montacutes and Capulets is interesting: the story was so popular, that references to it are numerous long before the date of Shakespeare's drama.]

2. The daylie exercise of the comen sort of men.
3. Howe hard it is a faithfull frend to find.
4. Mans fyckle state, &c., tending to drive men from evil.
5. The crueltie of the Spaniardes towardes thindians.

[This seems the most ancient notice of any ballad upon the subject.]

Edward White. Rd of him, for printinge xxijth ballades
 at iiij^d. a peece — vij^s. iiij^d., and xiiij. more at ij^d. a peece,
 ij^s. iiij^d. ix^s. viij^d.

[Why fourteen ballads were charged two pence each, and the others four pence each, is not explained.]

1. A merie songe of the Kinge and the tanner.

[Doubtless a reprint of the ballad entered on p. 99 of our first volume of Extracts, in 1564-5, to William Griffith.]

1585-6. 2. A dialoge betweene xpist and a sinner.

3. In praise of the quenes shippes.

4. An exhortation for goinge to bed.

5. Cold and unkoth blowes, of the lady Jane of Westmorland.

[i.e., a song or ballad by Lady Jane of Westmoreland.]

6. A dialoge upon xpistes birth, &c.

7. Exhortation of a father to his children.

8. No bodies complaint.

[This ballad had, in all probability, some connection with an older one, (Extracts, i. 195) called "The return of old well-spoken Nobody."]

9. A fayringe I am, from Muggins I came, &c.

10. The blessings of god to his saintes and servantes.

11. A ballad of John Carles, &c.

[As early as 1566 John Powell printed "Certayne godly and comfortable Letters of the constant wytness of Christ, John Careles, written in the time of his imprisonment, and now fyrste set forth in printe." Nash mentions "the ballad of John Careless" in his "Have with you to Saffron Walden," 1596, Sign. Q 2 b.]

12. Sayinges and sentences of Salomon.

13. The constant lovers exhortation to his ladie.

14. The lamentations of hecuba and the ladies of Troye.

[This was a ballad; but "Fennes Frutes," 1590, contains a long poem, in fourteen-syllable lines, entitled "Hecubaes Mishaps, expressed by way of apparition, touching the manifolde miseries, wonderfull calamities, and lamentable chances that happened to her unfortunate selfe, sometime Queene of stately Troy." The whole work, consisting of three parts, in prose and verse, is dedicated by Thomas Fenne to Robert, the son of Sir John Spencer. It was printed for Richard Cliffe, and is of such rarity that it was unknown to Ritson and other bibliographers.]

15. In praise of whitsontide, &c.

16. A ballad of iij. women burnt in Jarsey, and of the burninge of a child yssuinge from one of them as she was burninge.

17. The lamentation of Morgan, a captaine in turkie. 1585-6.

18. An answer to goo to bed swete harte.

19. The fall of therle of Northumberland, that killed him selfe in the tower.

[“On 21 of June, Henry Percy, Earl of Northumberland, prisoner in the Tower of London upon vehement suspicion of high treason, was there found dead, and also of his own devilish intent, and of his malice before pretended, to have murdered himself.” *Stow's Annales*, 1182, where the copy of the coroner's inquisition is set forth at large.]

20. The sudden death happeninge at Exeter sises, 1586.

[The Assizes at Exeter were held on 14th March, and, in consequence, as *Stow* says, (*Annales*, 1202) of “the stench of the prison,” many deaths of persons of distinction occurred.]

21. Open the doore, &c., begynninge yow maidens, &c.

[This may be the song, a scrap of which is sung by Ophelia, (“*Hamlet*,” act iv., sc. 5) two lines being—

“Then up he rose, and don'd his clothes,
And dupp'd the chamber door,” &c.

22. A ballad of a worrne found in the hole of a horshart, &c. 1586.

[*Stow* (*Annales*, 1202) gives a formal account of this discovery of a worm in the heart of a horse belonging to “Maister Dorington of Spaldwick,” one of the Queen's gentlemen pensioners: the date he assigns is 17th March.]

23. The xxv^{tie} orders of knaves.

[See *Extracts*, i., 42, for “the xxv orders of Knaves,” which there seems only to form part of a book printed by John Awdelay. Possibly the present was a new and different production.]

24. The battaile of A. B. C.

25. A womans letter to her husband.

26. The damned soules complaint.

[Most likely the same ballad licensed to Alexander Lacy in vol. i., 117, under the title of “the Lamentation of the Damned Soul in Hell.”]

- 1585-6. 27. Thabuses of the wicked world, &c.
 28. Of the creation of the world and Adams fall.
 29. The first fall of Adam and Eve, &c.
 30. The quenes passage unto the parliament 23 Nov. a°
 27, &c.

[Can this ballad refer back to the year 1584? Stow tells us that the Queen and the Lords rode to Parliament on 24th November of that year. —*Annales*, 1177.]

31. A warninge or fayringe to curst wyves, &c.
 32. O swete Olyver, altered by the scriptures.

[Another proof of the popularity of the ballad of "O sweet Oliver," twice before mentioned (pp. 188, 189). The words in this entry, "altered by the Scriptures," must mean "moralized," a term that had gone somewhat out of use, as if people began to be tired of such productions.]

33. Thexample of gods wrath on ij. drunkardes at necker hosen.
 34. An example to all lewd huswyves, &c.
 35. Doomes daie is at hand, &c.
 36. Christes comynge to Judgemente. Provided alwaies that if any of these 36 ballades belonge to any other man, That then this licence therto shalbe void.

1586-7.

8 AUGUSTI.

Ric. Jones. Receaved of him, for printinge 123 ballades, which are filed up in the hall with his name to everie ballad, whiche are alowed unto him uppon these ij. conditions, viz., 1, that he (and none other) have lafull Right to them; 2, that theye be lafull and allowable to be printed, and for default of performance of either of these conditions This entrance to be void v^s.

These ballades are mentioned in a bill, of Ric. Jones his owne wrytinge, filed up with the ballades.

[It is to be regretted that the titles of these one hundred and twenty-three ballads, thus entered by R. Jones, (and licensed in the lump for only five shillings) were not inserted, as usual, in the Register, instead of

being contained merely in a bill in the handwriting of the printer filed 1586-7. up with the ballads.]

Edward White. Rd of him, for iiij. bookes and iiij. ballades ensuinge iiij^s. iiij^d.

Viz., upon condition that they be his.

1. A booke intituled a pleasant baite or Recreation for way-faring men, compiled by the poore Pilgrym.

2. Historie de Aurelio et Isabella, fille du Roy d'Escoce, french, Italian, and Englishe.

[Warton (H. E. P., iv., 308, edit. 1824) mentions an edition of this romance printed at Lyons in 1555. Its popularity was great, and it was employed as a mean of teaching languages: above, we see it in French, Italian, and English, and Warton informs us that in 1588 it was printed in Italian, Spanish, French, and English: he adds this often-quoted passage—"I was informed by the late Mr. Collins, of Chichester, that Shakespeare's 'Tempest,' for which no origin is yet assigned, was formed upon this favourite romance. But, although this information has not proved true, on examination, an useful conclusion may be drawn from it, that Shakespeare's story is somewhere to be found in an Italian novel; at least, that the story preceded Shakespeare."]

3. Morando. The Tritameron of love.

[This is one of Robert Greene's novels, which first appeared in 1584. When it was reprinted with the date of 1587, in consequence of this entry, a second part was added to it. Dyce's Greene's Works, i., cii. The registration of it has remained unnoticed.]

4. A Thowsand notable thinges of sundry sortes.

[By Thomas Lupton, an author whose name has several times occurred. The first edition of "A thousand notable thinges of sundrie sortes, some wonderfull, others strange, some pleasant, others profitable," came from the press of J. Roberts, for Edward White, in 1586. The work is a singular mixture of medicine, morality, and marvels.]

5. A newe northerne songe of a lancashire lad.

6. A dittie of a prisoner that suffered deathe at leicester, in lent, 1586, at thassises.

1586-7. 7. A dittie of the Miracles of Jhus Christ, &c.

8. A notable example of an ungratious Sonne toward his father, and howe god changed his meates into todes.

Tho. Purfoote. Alowed unto him The perfect pathwaie to salvation, beinge a Ballad iiij^d.

Tho. Purfoote. Item, a ballad intituled awake, all faythfull englishe hartes [no sum.]

[Probably for the encouragement of the soldiers who about this time went into the Low Countries, under the Earl of Leicester.]

Tho. Purfoote. The learning of vertue alowed to him for his copie, which was an old copie of agnes pyckeringes, printed a^o 1573. vj^d.

[William Pickering printed no book with a date after 1571, about which time his business most likely devolved into the hands of his widow, to whom "the Learning of Vertue" was licensed in 1573. How long she carried on trade does not appear; but at the date at which we have now arrived the work in question had become the property of Purfoot.]

Tho. Purfoote. Lycenced unto him a pleasant newe historye of a man conveied into a newe kinde of purgatorye vj^d.

[This work, we apprehend, has not come down to us, and possibly it was forbidden, like "A Letter or Commission sent from Hell by Sathanas," &c., (p. 218) which the Archbishop of Canterbury would not allow to be published. (Herbert, ii., 1000.) See it entered afterwards.]

Tho. Purfoote. Alowed unto him an old booke of the xij. pairs of Fraunce, and of Paris and Vienna vj^d.

[Licensed as one book, but two separate works. Caxton was the first printer of the translated romance of "the ryght valyaunt knyght Parys and of the fayre Vyenne," in 1485. A drama was founded upon it and acted before Queen Elizabeth in 1571.—Hist. Engl. Dram. Poetry and the Stage, i., 197.]

Edward alde. Alowed unto him these ij. bookes and vij. ballades ensuinge, viz., &c.

1. A godly exhortation, whereby england may knowe what sinfull abhomination dothe flowe.

2. A merie and pleasant prognostication, &c. 1586-7.
3. A compendious dittie of a xpians life.
4. A dialoge upon christes birth, intituled o poore, &c.
5. A ballad in praise of the quenes ships, begynnyng, o the eliz Jonas.

[On p. 206 a ballad is licensed to Edward White, "In praise of the Queen's ships," perhaps the same as that entered above, and which he had sold to Alde. "O, the eliz Jonas" were of course the first words of the ballad; and "Elizabeth Jonas," strange as the name may seem, was one of the largest ships at that time in the English navy.]

6. The gallant shiftes of a yong maid, &c.
7. A newe songe of the dutchemen, &c.
8. A songe of lady Jane of Westmorland.

["A new song of the Dutchmen" may have related to the wars in the Low Countries. "A song of Lady Jane of Westmoreland" was doubtless what is called "Cold and unkothe blowes," on p. 206, "Cold and uncouth blows" being the first words of the ballad.]

9. The vaine disguised world.

Tho. Purfoote. Rd of him, for printinge the old booke of Valentine and Orson vj^d.

Alwaies provided that the cumpanie shall have them at his handes.

[William Copland printed "the old book of Valantine and Orson," as "The hystorie of the two valyante brethren Valentyne and Orson, sonnes unto the Emperour of Greece," and an account of this, till then unknown, edition may be seen in Brit. Bibl., i., 469. If Purfoote reprinted it, in pursuance of the preceding registration, no such edition is known.]

Henry Carre. Alowed unto him xxj. ballades, &c. ... vij^s.
The titles of the same 21 ballades ensue.

1. A newe ballad of the destruction of Jerusalem.
2. A lamentation of a poore man troubled with a brawlinge wife.
3. The complaint of the Prodigall child.

[On p. 122 of our first volume of Extracts is an entry, "the history of

1586-7. the Prodigal Child," there conjectured to be a pictorial representation of some kind: it may, however, have been a ballad, and the same as that above entered.]

4. A dyttie of Sampson, Judge of Israell.

[Two ballads respecting Sampson are entered in our first volume, pp. 88, 114. A copy of the ballad of "Sampson, Judge of Israel," is contained in the Roxburghe Collection.]

5. A dittie exhortinge to put on the armour of god.

6. A northerne songe of Ile awaie.

7. A tragicall Report of Kinge Richard the 3.

[Steevens refers to this memorandum, and seems to imagine that it must have been a historical play anterior to that of Shakespeare. There is no sufficient foundation for any such notion, and we see the "tragicall Report of King Richard the III." entered among a series of productions that have no pretensions to be considered anything but what they are termed, viz., ballads. It was a subject that would naturally attract the attention of contributors to the popular literature of the period, and probably preceded any play.]

8. Swete and courtly songe of the flowers that growe on Prymrose Hill.

9. A ballad begynnynge, o Jolly shepherd on sion hill.

[A reprint of this ballad is in the Roxburghe Collection.]

10. The historie of Naaman, the Assyrian.

[See II. Kings, chap. iv.]

11. The wrathfull Judgement of god upon Bishop hatto.

12. A ballad of dearth, sodaine death, warres and other plagis which afflict the world.

14. A dittie of the lord Darlye, sometyme Kinge of Scottes.

[See p. 145, where a ballad by W. Elderton is entered on "the treason conspired against the King of Scots."]

15. A ballad begynninge, O man in desperation.

[Although this ballad has not survived, the tune to which it was sung

became famous, and it is noticed by many writers. Nash mentions it 1586-7. in his "Strange News," 1592, and in his "Summers last Will and Testament," 1600. Peele, in his "Old Wives Tale," 1595, makes Frolick propose to sing to the tune of "O man in desperation," and a ballad to it is contained in R. Johnson's "Crown Garland, 1612."]

16. The confession of 9 Rovers, Clinton and Purser being chief.

[See p. 183, where we have noticed an earlier ballad upon these pirates: the production here entered was, in all likelihood, a reprint on a similar occasion.]

17. A lookinge glasse of preceptes.

18. A newe ballad of Abraham and Sara.

19. A remembrance concerninge domes daye, begynninge prepare with speede.

20. An example of a mayd of Paris whose mother procurd her impresonment, &c.

21. The victory of the Prymrose against the Spanyardes, and thescape of the Violet.

16 AUGUSTI.

Edward White. Alowed unto Edward White for his copies these fyve ballades, so that they be tollerable, viz. xx^d.

A ballad of Willm Clowdisley, never printed before.

[Unless this were quite a new production on William of Clowdesley, the statement in this entry cannot be true, for "the ballad of Adam Bell, Clym of the Clough, and William of Clowdesley," was entered by John King as early as 1557-8, (Extracts, i., 15) and William Copland also issued an impression of it, from which Ritson made his reprint in Anc. Pop. Poetry, 1791. John Charlwood had a licence for it in January, 1582 (p. 155). The assertion that it was "never printed before," we therefore take to be a *gratis dictum* by Edward White.]

A ballad of the frere and the boie.

A ballad of a penyworth of witt.

[White does not venture to state that these two ballads had never been printed before. "The Friar and the Boy" was first printed by Wynkyn

1586-7. de Worde, then entered by Walley in 1557-8, and again by Alde in 1568-9. (Extracts, i., 1, 200) "The Pennyworth of Wit" was licensed to Awdelay in 1560-1, (Extracts, i., 29) and is known in comparatively modern reprints.]

A ballad of a cosener at Antwerpe.

24 AUGUSTI.

Edward Aldee. Rd of him, for printinge a newe ballad of Rejoycinge for the Revealinge of the quenes enemyes... iiij^d.

[i.e., revealing the treachery of Ballard, Babington, Savage, Tichbourne, and ten others, who were afterwards executed. We shall presently have occasion to notice other publications of a similar kind on this event, some of which have come down to us. Stow states that the discovery took place in the middle of July, and that, at night on the 15th, and the next day, the bells were rung and bonfires lighted in the streets of London. (*Annales*, 1217.) The very next entry relates to a ballad on the capture of the traitors, authorized by the Archbishop of Canterbury. We may make the following apposite quotation from a production on the same event, by the ballad-writing bookseller, Thomas Nelson, which affords a curious trait of manners.]

"Their treasons once discovered, then were the Traytors sought.
Some of them fled into a wood, where after they were caught,
And being brought unto the Tower, for joy the belles did ring,
And throughout London bonfires made, where people psalmes did sing ;

And set their tables in the streates with meates of every kinde :
There was preparede all signes of joy that could be had in minde,
And praisde the Lord most hartely that with his mighty hand
He had preservde our gracious Queene, and people of this land."]

27 AUGUSTI.

Ric. Jones. Rd of him, for printinge a ballad that is aucthorised unto him by tharchb. of C., beinge a joyfull songe made by a citizen of London in the behalfe of all her ma^{ties} subjectes, touchinge the joye for the taking of the traitors iiij^d.

[Thomas Deloney wrote a broadside on the "Execution of 14 most wicked Traitors," meaning Ballard and his companions; but it could

hardly be "the joyful song made by a Citizen of London" on the occasion, which is entered above. For Deloney's effusion see "Old Ballads from early Printed Copies," published by the Percy Society in 1840.]

4^{to}. SEPTEMBR.

Robt Walley.

John Charlewood. Rd of them, for printinge A Discourse of englishe poetrye vj^d.

[With the exception of Gascoigne's "Certayne Notes of Instruction concerning the making of Verse or Ryme in English," 1575, the above is the registration of our earliest work in English upon the art of poetry. It is called: "A Discourse of English Poetrie. Together with the Authors judgment touching the reformation of our English Verse. By William Webbe, Graduate. Imprinted at London by John Charlewood for Robert Walley. 1586." Warton (H. E. P., iv., 224, edit. 1824) says positively that it was printed for Walley in 1585; but this is unquestionably a mistake. It was reprinted in 1815, with several other tracts of a similar character.]

5^o. SEPT.

Abell Jeffes. Alowed unto him a booke intituled pretie concepts, &c.

To be printed for the cumpanie.

[We know nothing of these "pretty conceits," which were "to be printed for the Company," and perhaps they never were printed.]

Edward White. Rd of him for a sackfull of newes, beinge an old copie, whiche the said Edward is ordered to have printed by Abell Jeffes vj^d.

[Most likely the same "Sackful of News" licensed to John King in 1557-8, and therefore here called "an old copy." If Abell Jeffes, according to the order of the Company, printed it for Edward White, no edition of that date has reached our day, the oldest known being that of 1673, mentioned in our first volume of Extracts, p. 3. There is a tale in this small volume (Sign. A. 7, b.) of two "masterless and moneyless" men, who persnaded a silly hogherd that his pigs were sheep, which, in a MS. belonging to the Editor, written about the reign of Charles I., is applied in verse to no less persons than George Peele, the

1586-7. author and actor, and John Singer, the celebrated performer of clowns' parts. The reader will not object to see it here:—

A JEST OF PEELE AND SINGER.

G. Peele and Singer travelling together
 Neare Cambridge towne, where they oft times had playde;
 It was in summer, and full hot the weather;
 Sitting beneath a spreading beeches shade,
 They saw a drove of pigs all coming thither,
 A clownish hoggerd driving.—Now, Peele saide,
 He shoue you sporte; doe you my counsell keepe,
 And He perswade the clowne his pigges are sheepe.

Go you on forward, or he sees you here,
 And meete him comming, and unto him say,
 Holla, my friend! are thy sheepe very deare?
 I would buy some; soe stoppe them on the waye.—
 Singer agreed, and made a circuit cleare
 Over the fieldes, and that without delaye,
 That he might meet the hoggerd on his roade,
 Some halfe mile on, whilst G. Peele there abode.

Soone as the pigs came neare him and the man,
 G. Peele stept forward and survey'd the drove,
 As he would buy some, and bespake him than.—
 Those truly are fine sheepe, I sweare by Jove,
 I nere saw finer since my time began:

Wilt thou sell one? for mutton much I love.—
 And true it was stewde mutton he lov'd well,
 As anie man twixt this and Clerkenwell.

The hoggerd, hearing thus his pigs calde sheepe,
 Did laugh outright whilst G. continued on:—
 Tell me, my friend, what shall I give to keepe
 One of thy sheepe? Say, and the bargaines done.—
 What! cried the clowne, art thou not half asleepe,
 To take my pigs for sheepe? sheepe are they none,
 But pigs; and harke how they squeake, grunt, and snore:
 Ich never heard a sheepe bleate soe before.—

1586-7.

Man, thou art mad, quoth Peele, and I will wager

These angels gainst a sheepe that sheepe they are.—

Done, said the peasant to the humorous stager:

Take which you will, for hang me if I care.—

Youle wish, ere long, said G., you had been sager,

Ime very sure: but prithee now declare,

Who shall be judge betweene us: shall we saye

The first man that we meete upon the way?

With all my hart, the hoggerd answered.

Singer, be sure, was not far off by now:

They saw him coming on the road. Then said

The hoggerd, Here's a stranger, as I vowe:

It may be Adam, or Ile loose my head.—

His verdict in the matter Ile alowe,

Geo. Peele replied: to mee to[o] he's a stranger.

Thy sheepe, good frend, is mine, and in my danger.

When pigges are sheepe it is, but not till then,

The clowne replied. And so they drove a long

To meete with Singer, who, some nine or ten

Yardes distant, stood and gazde upon the throng

Of hogges, all grunting as when in a pen.—

How sell you, you, your sheepe? for them among

I see some fine ones, that I faine would buy.

How do you sell your sheepe? Ile buy one, I.

There! exclaimed G., does he not call them sheepe?

And sheepe they are, albeit pigs you call them.

I have won my wager: one is mine to keepe,

And you were lucky not to jeopardd all them.

The hoggerd starde, and cride, If so you clepe

Pigs sheepe you have no eies, but faire befall them!

If you have eies, then I my wittes have lost.—

And that you have, said George, unto your cost.

The hoggerd scrat his head in strange confusion,

Rubbing his eyes and looking every waye.

- 1586-7. He felt he must be under some delusion,
 And pigs in truth were sheepe, as they did saye.
 He never dreamed of the vilde abusion
 They put upon him in the open daye,
 But paid his wager mid the players laughter,
 And calld pigs sheepe, perchance, for ever after.

Singer, it will be remembered from Henslowe's Diary, was one of the most celebrated actors under that manager. He was an author, too, as we know upon very conclusive evidence, although it has never yet been adduced, but we shall establish it hereafter. Peele was a writer for Henslowe, but we have no evidence that he ever played at his theatre on the Bankside.]

Ric. Jones. Rd of him, for printinge a ballad of nowe have with ye to Ninive, beinge a sonnet of Repentance iiij^d.

Ric. Jones. Rd of him, for printinge a ballad of the Callino shrill over Gaddes hill iiij^d.

[This is a curious entry, which has totally escaped observation: it will instantly bring Shakespeare to mind in two ways—by the tune Callino, of which we have before spoken, (p. 159) which our great dramatist uses in his "All's Well that ends Well," and by the mention of Gads Hill. We are just as much at fault to know whether this ballad had any relation to "Henry IV., Part I.," as we were when, in vol. i. of our Extracts, p. 20, we spoke of the ballad of "the Robbery at Gads Hill:" "Callino shrill over Gad's Hill" sounds as if the meaning were that the tune of Callino was sung aloud by somebody, Pistol for instance, while going over Gad's Hill.]

4 OCT^r.

Tho. Purfoote. Alowed to him a commission sent to the Pope and convents of freres by Sathan, &c.

[We mentioned this work before, (p. 210) when we stated that it had been prohibited by the Archbishop of Canterbury. A marginal note in the Register runs thus: "This copie is forbidden by the Archb. of Canterburye." It was nevertheless printed, and the title is—"A Letter or Commission sent from Hell by Sathanas, to the Pope, Cardinals, Bishops, Friars, Monks, &c., against Christ and his beggerly professors."]

Edw. Aldee. Alowed unto him the old booke of Reignold 1586-7.
the Foxe, to be printed to thuse of the cumpanie vjd.

[If this edition of "the old book of Reynard the Fox" were printed "to the use of the company," no such edition is now known. There is reason for supposing that "the old book," here referred to, was a more modern work than Caxton's impression of 1481; but we have, nevertheless, no positive information that it was printed in the interval between 1481 and 1586.]

7 DIE OCTOBR.

George Robinson. Receaved of him, for printinge a shorte
discourse of the late pretended treason againste the quenes ma-
gistie and the states of the realme vjd.

[This tract, including the ballad by T. Nelson before quoted, (p. 214) was printed by G. Robinson for Edward White, under the following title: "A short Discourse, expressing the substance of all the late intended Treasons against the Queenes Majestie and Estates of this Realme by sondrie Traytors; who were executed for the same on the 20 and 21 daies of September last past, 1586. Whereunto is adjoyned a Godly prayer," &c. The traitors of course were Ballard, Babington, Savage, Tichbourne, and their associates, who were hanged in Lincoln's-Inn Fields. The only copy we ever saw is in the Lambeth Library.]

24 DIE OCTOBR.

Mr. Bysshop Warden.

Jo. Wyndett. Rd of them, for printinge a treatise of Me-
lancholie sett furth by Mr. D. Bright [no sum.]

["Mr. D. Bright" means Master Doctor Bright, i.e., Timothy Bright, of Bristol, M.D. This well-known work, called "A Treatise of Melancholie, containing the Causes thereof and reasons of the strange effects," &c., was printed by John Windet for Thomas Vautrollier in 1586.]

7^{mo}. DIE NOVEMBRIS.

Tho. Nelson. Rd of him, for printinge a ballad intituled a
tragicall dyttie of a yonge married wyfe who fayned her self
sick, &c. iijjd.

1586-7. Tho. Nelson. Rd of him, for printinge [a ballad] intituled
goo to rest, &c. iiij^d.

Tho. Nelson. Rd of him, for printinge a lamentable dyttie,
shewing the cruelty of a farmer iiij^d.

Tho. Nelson. Rd of him, for printinge a ballad of a xpian
conference betwene xpiste and a synner iiij^d.

Thomas Cadman. Rd of him, for printinge a woorke con-
cernynge the trunesse of the xpian Religion, wrytten in French
by Phillip Mornay, sieur of Plessis, and translated into English
by m^r. Arthur Goldinge vj^d.

[The title-page states that this work was "begunne to be translated by
Sir Philip Sidney, Knight, and at his request finished by Arthur Gold-
ing." It was printed by G. Robinson for T. Cadman, and published with
the date of 1587.]

Thomas Cadman. Rd of him, for printinge Albions Eng-
land vj^d.

[This is the entry of the first impression of a popular work, several
times reprinted: it was by William Warner, and in verses of fourteen
syllables, with the title of "Albions England, or a historical Map of
the same Island;" and it was printed by G. Robinson for T. Cadman,
with the year 1586 on the title-page. It does not appear, from the
above memorandum, by whom the publication was authorized; but, in
another part of the Register, we find that, on 27th October, 1586, ten
days before the date of the entry, the Stationers' Company seized "three
heaps of Albions England," (with some other books) which Roger Ward
was printing, contrary to the command of the Archbishop of Canterbury
and the order of the Wardens, by whom it had, no doubt, been licensed
to Cadman. They also took possession of Ward's presses, and directed
them to be made unserviceable, on account of the unlawful manner in
which he was carrying on his trade. He had evidently invaded Cad-
man's property, and intended to anticipate him in the market by the sale
of a surreptitious edition of Warner's "Albions England." This fact may
show how much was expected from Warner's work. Herbert (ii., 1190)
gives the date of this transaction 17th October, instead of 27th October,
1586.]

Richard Jones. Rd of Richard Jones, for pryntinge The 1586-7
englishe Secretarye, &c. Compiled by Angell Daye ... vj^d.

[The earliest notice of a work which went through several editions, and was printed by R. Jones in 1592, (if not earlier) with this title—
“The English Secretarie, or plaine and direct Method for the ending of
all manner of Epistles or Letters, as well familiar as others,” &c. Angel
Day, the author, was originally apprenticed to a member of the Stationers’
Company, but, like Munday, Chettle, and others, seems to have taken to
authorship, instead of bookselling.]

Edmont Bollifant, Rd of Edmond Bollyfant, alias Car-
alias Carpenter, Arnold penter, in the behalfe of himself and
Hatfield, John Jack- his parteners, for printinge of a
son, Nyman Newton. booke intituled My Lord Marquis
Idlenes, &c. vj^d.

[See Hist. Engl. Dram. Poetry and the Stage, i. 304, where a letter
from T. Nash is quoted, mentioning this work.]

10 NOV.

John Charlword. Rd of him, &c., to prynte a ballad of the
three laste Traytors that suffred at Tiborne the 8 of October
1586 ... iiij^d.

[These were three “Seminary Priests,” as they were called, named
Low, Adams, and Dibdale, condemned of treason, and executed at Tyburn.]

21 NOV.

Roberte Robinson. Rd of him, for printinge a ballad of the
Commons Crye of England against the Queenes ma^{tes} enemyes,
&c. vj^d.

[This loyal effusion seems to have perished. It exists in no public or
private library with which we are acquainted.]

23 NOV.

Hugh Singleton. Rd of him, for printinge a thankesgyvinge
for gods mercies for our delivery from the intended tyrannye
of the Antichristian Pharao vj^d.

1586-7.

28 NOV.

John Charlwood. Rd of him, for printinge a booke called the Ymage of Love, &c. .. . vjd.

[By this title was probably meant "Amorous Fiammetta. Wherein is sette downe a catalogue of all and singuler passions of Love and Jealousie incident to an enamored yong Gentlewoman, with a notable Caveat for all women to eschewe deceitfull and wicked Love," &c. It is a translation from Boccaccio by "B. Giovano del M. Temp.," meaning Bartholomew Young of the Middle Temple, and it was printed with 1587 on the title-page. We shall have occasion to mention Young again.]

George Robinson. Rd of him, for printinge Sir Phillip Sydneys Epytaphe, that was of late Lord Governour of Flushinge, &c. vjd.

[This is the earliest entry of any of the various productions on the death of Sir Philip Sidney, who, as everybody is aware, died at Arnheim on 17th October, 1586, of the wound he had received at Zutphen. On 5th November his body was landed at Tower Wharf, and this "epitaph" was entered at the end of the same month. Sir P. Sidney was not buried in St. Paul's until 16th February, 1586-7. "The Epitaph of Sir Phillip Sidney, Knight, lately Lord Governour of Flosing," was by the old industrious poet, Thomas Churchyard, who seldom let any occasion slip for showing the readiness of his pen, and the urgency of his poverty. It was "imprinted at London by George Robinson for Thomas Cadman," without date, and it is dedicated by the author to Lady Sidney, the widow of Sir Philip: it concludes with these lines—

"His frends and kindred wring their hands,
and heavie hearted goe;
His wayling wife like image stands,
and cannot speake for woe.
His servants shake their heads and say,
(as men orecome with rage)
Where is our master and our stay
in this hard, haples age?
His sisters life consumes away,
like snow against the sunne,
His brethren ban that dismal day
when his short race was runne.

His souldiors dolefull dromme doth sound,
 and march in mourning sort,
 And trayles the Ensigne on the ground,
 in sign of sad *la mort*.
 But with exchange all chaunges goe,
 for life comes death in place;
 For joy comes payn, for wealth comes woe,
 for woe and grieve comes grace.
 So leave his soule where saeftie is
 embrast in Abrahams brest,
 There let him sleepe with endles blis,
 that here could take no rest."

1586-7.

In the introductory matter, Churchyard mentions that two other authors had preceded him upon this melancholy theme; but, as we have said, this "Epitaph" is the first that found its way to Stationers' Hall.]

Rich. Jones. Rd of him, for printinge the schoole of Vertue vj^d.

[Most likely by "the School of Virtue" is meant William Fulbecke's "Christian Ethickes, or morall Philosophy, containing the difference and opposition of Vertue and Voluptuousnesse," which was printed by Richard Jones in 1587.]

6 DECEMBRIS.

Edw. Aldee. Rd of him, for printinge a ballad intituled A belman for england, &c., certified by m^r. Hartwell to be alowed, leaving out the ij. staves that are crossed iij^d.

[On p. 229 of our first volume of Extracts is given the moralization of a Bellmans Song, and it is very possible that the above is the entry of the original ballad, so objectionable, in the shape in which it was first presented for license, that it was necessary to stipulate that "two staves," or stanzas, crossed out by Mr. Hartwell, should be omitted.]

Edw. Aldee. Rd of him, for printinge a proper newe ballad, which settles in our viewe the manifold daungers that are like to ensue iij^d.

10 DECEMBR.

Tho. Dason. Rd of him, for printinge an exhortation to true love, loialty, and unfained fidelitie to her ma^{tie}, &c. vj^d.

1586-7.

12 DIE DECEMBRIS.

Timothie Rider. Rd of him, for printinge a ballad intituled
Howe makebates abused a man and his wife [no sum.]

13 DEC.

Nichs Colman. Rd of him, for printinge a ballad of the
lamentation of Beckles, 'A market towne of Suff., on St. An-
drewes day laste paste, beinge burnt with fier, to the number
of lxxx house and losse of xx^m li iiij^d.

[This broadside ballad is extant in the original impression, with a wood-
cut of Beccles in flames.]

XI. FEBR.

John Wyndett. Lycenced alsoe to him, under the B. of
London hand and Mr. Denham, An Analogie or resemblance
betweene Johane, Queene of Naples, and Marye, Queene of
Scotland vj^d.

[Herbert (ii., 1226) inserts "A Defence of the Execution of Mary
queen of Scots" and "The Blessednes of Brytaine, or a celebration of
the Queenes Holyday," &c., "by Maurice Kyffin, 1587," as if they were
the same work. The "Analogy" here entered is not recorded among
the productions of John Windet's press.]

21 FEBR.

Robert Walgrave. Rd of him, for printinge the life and
death and order of the funeralles of S^r Phillip Sydney, Knight,
deceased vj^d.

[The date of this entry is five days after the funeral in St. Paul's.
The two next entries relate to the same solemnity.]

22 FEBR.

Henr. Carre. A dolefull dytie of the death of S^r P. Sydney,
&c. iiij^d.

27 FEBR.

Willm Bartlett. Rd of him, for printinge A ballad of the
buriall of Sir Php Sydney iiij^d.

Mr. Crowleys hand is to yt, as lawfull to be printed.

[Crowley, who, as stated in vol. i., p. 35, of our Extracts, was, in the

course of his life, printer, poet, puritan, and preacher, was one of the persons appointed by the Privy Council to authorize by his signature the publications issued by members of the Stationers' Company. He had the living of St. Giles, Cripplegate, where he died, and was buried 18 June, 1588, leaving his widow in such distressed circumstances, that, on 7th October, 1592, the Stationers' Company came to the following resolution, of which no notice has been taken :—

“Yt is agreed at a court holden this day, that Mrs. Crowley, late wife of Robt. Crowley, precher, deceased, in respect of her povertye, shall have a pension of fowre nobles by the yere, towards her relief, viz., a noble a quarter. The first payment to begyn at Christmas next, 1592. And entrance thereof to be made in the renters book accordingly.”

Herbert (ii., 757) says it does not appear by what authority Crowley was made one of the licensers of the press: there is a regular entry in the Register (vol. B) of his appointment, with various others, civilians, laymen, and clergymen.]

Edw. Whyte. Lycenced unto him, under both the wardens handes, by warrant from Mr. Hartwell, a Ballade Intituled An excellent dyttye made as a generall rejoycinge for the cuttinge of[f] the Scottish Queene iiij^d.

[Mary Queen of Scots was executed on 8th February, 1587, so that this “excellent ditty made as a general rejoicing” on the occasion was registered nineteen days after her death.]

4 MARCIJ.

Jo. Wolfe. Rd of him, for printinge a booke intituled the Complaint of England..... vj^d.

[Herbert never saw a copy of this book with a title-page. See ii., 1173. We do not recollect to have ever met with it.]

6 MARCIJ.

Edw. White. Rd of him, for printinge a ballad of Barth^w Baylye, &c., late hanged at St. Tho. wateringe iiij^d.

[Stow does not give the name, but makes the following statement, applicable to 20 February preceding the entry, which renders it pretty clear that it was Bartholomew Bailey of whom he was speaking :—“A strange

1586-7. thing happened: a man hanged for felonie at St. Thomas Waterings, being begged by the Chirurgeons of London to have made of him an anatomy, after he was dead to all mens thinking, cut downe, stripped of his apparell, layd naked in a chest, throwne into a carre, and so brought from the place of execution through the Borough of Southwarke, over the Bridge, and through the city of London, to the Chirurgions Hall, neare unto Criplegate, the chest being there opened, and the weather extreame cold, he was found to be alive, and lived till the 23 of February, and then died." *Annales*, 1241.]

8 MARCIJ.

Henr. Carre. Rd of him, for printinge a ballad of the sorrowfull sobbes and sighes of England, &c. iiiij^d.

16 APRILIS [1587].

Tho. Hackett. Rd of him, for pryntinge a booke intituled the Myrror of Monsters, compiled by Wi. Rankins..... vj^d.

[We find William Rankins in 1587 publishing this "Mirrour of Monsters, wherein is plainly described the manifold vices and spotted enormities that are caused by the infectious sight of Playes," &c.: in 1598 he turned satirist, and in 1600 became himself a playwright for Henslowe's company (Diary, p. 97, &c). We shall hereafter speak more particularly of his Satires. His "Mirror of Monsters" is little else but dulness and abuse, and the names of both printer and publisher are only designated by initials, as if they were somewhat ashamed of owning their connexion with the tract: the imprint is, "At London. Printed by I. C. for T. H. in Anno Do. 1587." It is almost impossible to quote one passage less stupid than another, and the production contains little information regarding the then condition of the Stage and its professors, whether managers, authors, or actors. It forms, however, one of the anti-dramatic series of tracts, and in point of date follows "The Anatomy of Abuses" of Philip Stubbes.]

17 MAIJ.

Henry Carre. Rd of him, for a newe ballad Intituled Stowp gallant, concerning a child borne with great Ruffes... .. iiiij^d.

[A ballad of "Stoop, gallant," has been mentioned before, (p. 119) and perhaps this was only a reprint, and a species of moralization on the birth of an infant with great ruffs, then so much in fashion.]

11 JUNIJ.

1586-7.

Edw. Aggas. Rd of him, for Grene his farewell to follie vj^d.

[No edition of "Greene's Farewell to Folly" older than that of 1591 is now known; and this entry, showing that it was written four years earlier, has been passed over by the poet's biographers. No impression by or for Edward Aggas has come to light, and in 1591 the tract was printed by Thomas Scarlet for T. Gubbin and T. Newman. See Rev. A. Dyce's *Greene's Works*, i., cvi.]

15 JUNIJ.

Henry Hasselup. Rd of him, for printinge The most fortunate and honourable service for England, performed by S^r Frauncis Drake the 19 April, 1587, with his latest exploitcs vj^d.

[See Camden's *Annals*, by Kennet, ii., 540, for particulars of the service rendered by Drake at Cadiz, with the capture of the San Philip on his voyage to the Azores. Stow also enters into long details in his *Annals*, 1242.]

Thomas Hackett. Rd of him, for printinge the exploitcs and enterprises of S^r Frauncis Drake at S^t. Domingo, &c. ... vj^d.

[Dibdin (iv., 586) knew this book only from Herbert's MS. memoranda. It is by Thomas Greepe, and the greater part of it poetical. The title is "The true and perfecte Newes of the woorthy and valiaunt exploytes performed and doone by that valiant Knight, Syr Frauncis Drake, not onely at Sancto Domingo and Carthagena, but also now at Cales and uppon the Coast of Spayne. 1587. Printed at London by I. Charlewood for Thomas Hackett." Greepe tells the Earl of Cumberland, to whom he dedicates his work, that he was "a rude countriman, brought up manie yeeres in husbandrie, and more knowing in culturing of lande then in descriptions of conquestes of countries." Three stanzas near the end may be taken as a sufficient specimen.

"Ulisses, with his Navie great,

In ten yeeres space great valour wonne,
Yet all his time did no such feate

As Drake within one yeere hath doone.
Both Turke and Pope, and all our foes,
Do dread this Drake where ere he goes.

1586-7.

After he had such valour wonne,
 And overcame the enemie,
 To merry England he would returne,
 The pleasants land in Christiantie.
 At Portsmouthe, then, by Gods good grace,
 With all his fleete riv'd in short space.

When tidings came unto the Courte,
 Sir Frauncis Drake was newe come home,
 Her highnes hearing this reporte,
 Her grace was glad that he was come;
 And all her Lords, with one accord,
 For hys safe returne praysed the Lord."

The poem ends with a prayer for the Queen, "God save our Queen of merry England," &c. We cannot refuse a place here to the following spirited production, intended for the amusement and information of the lower orders, and relating solely to the events of 1586, when Drake, Carlisle, Frobisher, Winter, and Knowles, combined in an expedition against St. Jago, St. Domingo, Carthagena, &c. It was contained in the comparatively modern MS. formerly belonging to Mr. Heber, into which it had, no doubt, been copied from a broadside.

THE DEEDS OF DRAKE AND HIS COMPANIONS.

Awake, each Muse, awake!
 Not one I need, but all
 To sing of Francis Drake
 And his companions tall.
 One Muse may chance do well,
 Where little is to tell;
 But nine are all too few
 To tell what he did do,
 His friends and soldiers all.

Drake was made generall
 By sea and eke by land,
 And Christopher Carlell
 Did next unto him stand.
 Brave Winter, too, was there,
 And Captain Fourbisher,

And Knowles, and many mo,
Did all together go,
To lend a helping hand.

1586-7.

Three thousand Volunteers
Were number'd with the rest,
And sailors, as appears,
To guide them to the West,
To quell the Spaniard's pride,
Which could not be denied;
But which could not be scene
By our most noble Queene,
And stomach'd with the best.

In more than twenty ships
They sailed from the port.
In speed they did eclipse,
And took St. Jago's fort :
It was a glorious day.
Before they came away,
The day of our Queen's birth,
They kept with joy and mirth
In well beseeeming sort.

Santo Domingo next
They took and also spoiled.
The Spaniard he was vex
To be so easy foiled.
No force could them resist;
They did as they did list.
The Spaniards bought the town,
And paid the ducats down
For which they long had toiled.

From thence to Carthagene
They carried victory;
Upon the Spanish main
That city rich doth lye.

1586-7.

They took it by assault :
 The Spaniards were in fault ;
 But they could not oppose
 The valour of such foes,
 And yeelded presently.

To Terra Florida

They did direct their course,
 And ever by the way
 They prov'd their skill and force.
 With fear the Spaniards shook
 While all their towns they took.
 For barrels of bright gold
 The towns our English sold,
 And shewd therefore remorse.

And now they have returnd
 To Plymouth back once more,
 And glory they have earnd
 Enough to put in store.
 Our Queen with great delight
 Beheld the joyous sight,
 And thank'd them every one
 For what they thus had done
 By sea, and on the shore.

Now, welcome all and some,
 Now welcome to our isle,
 For Francis Drake is come
 To London with Carlisle ;
 And many more with him
 That ventur'd life and limb,
 And fighting side by side
 Did quell the Spaniard's pride,
 To cause our Queen to smile.]

John Charlwood. Rd of him, for printinge a ballad of mr.
 Fraunces, an Italian, a doctor of lawe, who denied the lord
 Jesus, &c. iiij^d.

[This production, though called "a ballad," may have been a reprint

of Nathaniel Woodes's drama, called "The Conflict of Conscience, containing a most lamentable example of the dolefull desperation of a miserable worldlinge, termed by the name of Philologus, who forsooke the trueth of Gods Gospel from the feare of the losse of lyfe and worldly goods." It was originally printed by Richard Bradocke in 1581, and relates, in fact, to the events of the life of Francis Spiera, under the name of Philologus. (See Hist. Engl. Dram. Poetry and the Stage, ii., 358.) On the other hand, the publication here registered is very likely to have been, as it is called in the entry, "a ballad" on the same incidents, which were notorious and popular.]

Tho. Cadman. Rd of him, for printinge a Mirror of the life, death, and Vertues of Sir Phillip Sydney, Knight: beinge a Myrror for the folowers of Mars and Mercurye vjd.

[This is George Whetstone's tribute, which he called "Sir Phillip Sidney, his honorable Life, his valiant Death, and his true Vertues: A perfect Myrror for the followers of Mars and Mercury," &c., which was "imprinted at London for Thomas Cadman," without date, but clearly in 1587. Whetstone apologizes to the Earl of Warwick, to whom he dedicates his poem in seven-line stanzas, for coming in the rear of so many who had adopted the same theme, but congratulates himself that he was thus enabled to correct some of their errors, while he falls into a grievous one himself by attributing Spenser's "Shepherd's Calendar" to Sidney. This stanza, and its accompanying marginal note, may be here quoted, in reference to persons so celebrated, from the pen of a poet of no little reputation.

"What else he wrote his will was to suppress;
But yet the dark a dyamond cannot drowne:
What be his workes the finest wittes doe gesse,
The Shepheards notes, that have so sweete a sounde,
With laurell bowghes his healme long since have crownd;
And not alone in poesie he did passe,
But ev'ry way a learned knight he was."

The marginal note is—"The last Sheppards Calender, the reputed worke of S. Phil. Sydney—a worke of deepe learning, judgement, and witte, disguised in Shep. Rules." Spenser's "Shepherd's Calendar" at this date had been published eight years, (a third edition was printed by John

1586-7. Wolf in 1586) and it was dedicated to the very person Whetstone tells us was the author of it. (See *Poet. Decam.*, i., 67.) The printer of this production on the death of Sidney tells us that Whetstone had composed it "before he went again to the Low Countries," where he was at the time it was published by Cadman. Ritson and Herbert knew nothing of it, nor of an addition to it "by B. W., Esquire," (probably G. Whetstone's brother) called "A Commemoration of the general Mone, the honorable and solemn Funerall made for, and of the most worthy Sir Phillip Sidney, Knight," in lines of twelve and fourteen syllables alternately, which is followed by what may be strictly called an epitaph, in six supplemental lines.]

II MARCIJ.

Jo. Wolf. Rd of him, for printinge the Lamentations of Jeremye, in prose and meter, in English, with Tremelius annotation to the prose, &c. vjd.

[Printed by Wolfe with the date of 1587. The musical notes were added to the "metre," and the whole was by Christopher Fetherstone.]

XVIIJ^{mo}. MARCIJ.

John Charlewoode. Lycenced unto him, &c., A ballad intituled the juste judgement of god upon a myserable, hard harted fermor iiij^d.

[Stow records "the general dearth of graine" at this period, wheat having been sold in London at eight shillings a bushell, and in some parts of the realm at ten, twelve, and thirteen shillings. (*Annales*, 1241.) We have had previous ballads against farmers and corn-hoarders.]

XX MARCIJ.

Rich. Jones. Rd of him, for pryntinge of a Sonett or a Synners solace made by Hughe Gryffythe, prysoner, bothe in welche and englishe iiij^d.

Rich. Jones. Rd of him, for pryntinge an Epitaphe of the death of S^r Yevan Lloyd, of yale, knight, made by the said Hughe gryffith iiij^d.

[By virtue of these two registrations, Hugh Griffith has obtained a place in Ritson's *Bibl. Poet.*, 229. The poems, we believe, have never been heard of otherwise.]

22 MARCIJ.

1586-7.

Robt. Walley. Rd of him, for printinge the pathway to Militarye Practise, with a kalender for the ymbatteling of men, newly wrytten by Barnabie Riche..... vjd.

[Barnabe Rich calls himself, on the title-page, "Souldiour, servant to the right honorable Sir Christopher Hatton, Knight," who was, not long afterwards, made Lord Chancellor. The punning motto of Rich is also on the title-page—*malui me divitem esse quam vocari*. The work was printed by John Charlwood for Robert Walley, 1587.]

Ric. Jones. Rd of him, for a ballad begynnynge when Walthams crosse, &c., which he is to prynt so it may be lauly printed iiij^d.

[A ballad of Tottenham, or Totham, Cross is among the entries of the year 1560-1, in our first volume of Extracts, p. 36: what was the character of it is no where mentioned; but fears seem to have been felt that the ballad of "Waltham Crosse," which Jones was to publish, might not be "lawful:" hence the proviso at the end of the registration.]

19 JUNIJ.

Edw. White. Rd of him, for printinge A ballad of Tripole iiij^d.

[Perhaps relating to the sufferings of Christian prisoners at Tripoli.]

26 JUNIJ.

Edward Aggas. Rd of him, for printinge a booke intituled Penelopes Webbe vjd.

[A tract by Robert Greene, of which the earliest known edition was printed for John Hodgets in 1601. It must have gone through several previous impressions, beginning with the one which was most likely issued in consequence of the preceding entry. For the full title, see Rev. A. Dyce's *Greene's Works*, i., cviii. We may take this opportunity of introducing to the notice of the reader an extraordinarily rare publication connected with Robert Greene, the existence of which has only hitherto been known, but which nobody appears to have seen. A copy of it now lies before us, with the following title—"Greenes Newes both from

- 1586-7. Heaven and Hell. Prohibited the first for writing of Bookes, and banished out of the last for displaying of Connycatchers. Commended to the Presse By B. R.—At London, Printed Anno Domini 1593," 4to. The initials B. R. are unquestionably those of Barnabe Rich, who took advantage of the notorious event of Greene's recent death, in order to produce a prose tract, which would be sure to sell, on account of the popularity of the person to whom, and to whose pamphlets, it referred. Rich was much in Ireland, and perhaps "Greene's Newes both from Heaven and Hell" was printed there, for neither printer nor publisher are mentioned; and the dedication is "To the renowned Gregory Coolle, &c., at his chaste Chamber at Dublyne in Irelande." The work is full of personal matter relating to Greene, and of allusions to his various works, showing decisively, among other points, that Greene was the author of the tracts against coneycatching imputed to him, the correctness of which imputation has, however, been, not unreasonably, disputed. It opens thus singularly—"Be not dismaied (my good freends) that a dead man should acquaint you with newes; for it is I, I *per se* I, Robert Greene, in *Artibus Magister*, he that was wont to sollicite your mindes with many pleasant conceits, and to fit your fancies, at the least every quarter of the yere, with strange and quaint devises, best beseeming the season, and most answerable to your pleasures." From hence Greene proceeds, in the person of his own Ghost who appeared to B. R., to give an account of himself, with the mention of many of his celebrated productions. The Rev. Mr. Dyce never met with this tract, and, excepting the one in our hands, we know not where a copy of it is to be found: it is not in any public library, nor in any private collection that we have had the good fortune to examine.]

PRIMO DIJ JULIJ, 1587.

Edward White. Rd of him, for pryntinge a ballad Intytuled Deferre not Repentance, for tyme will not staye, &c., beinge brought to enter by Jo. Woulf, without the wardens handes to the cotype iiij^d.

[It was nevertheless licensed, although the wardens' hands were not subscribed to the copy produced to the clerk at the time of making the entry. The subject was a safe one.]

3 JULY.

1587.

· John Wolf. Rd of him, for printinge a little thinge intituled
Another Debora with the kinge of Navarra vjd.

[A publication referring, doubtless, to the aid and countenance afforded
by Queen Elizabeth to Henry IV.]

Mr. Denham, Rd of him, for printinge an abridgement of
Warden. the booke of Martyrs with the pycles vjd.

[This abridgment was made by Dr. Timothy Bright, an author already
mentioned on p. 219. It was printed by J. Windet, "at the assignment
of Master Tim. Bright," with the date of 1589.]

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